The NEW YORK
# CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

DECEMBER 6, 1922 PRICE FIFTEEN CENTS

THE NATIONAL THEATRICAL WEEKLY

# The Xmas Issue

OF

# THE NEW YORK CLIPPER

## WILL BE ISSUED IN DECEMBER

A display announcement in this number will be read by managers, agents and producers the country over. Everyone interested in the show business is interested in the CLIPPER. That's why CLIPPER advertising pays.

It is not a question of "Can I afford to be in it?" But "Can I afford not to be in it?"

Early receipt of advertising copy guarantees a good position.

## Send in your Copy NOW!

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Copyright, 1922, and published weekly by the Clipper Corporation, 1658 Broadway, New York. Entered at the Post Office at New York, June 24, 1879, as second class mail matter under act of March 3, 1879

Founded by FRANK QUEEN, 1853

NEW YORK, DECEMBER 6, 1922

VOLUME LXX—No. 44
Price Fifteen Cents, $5.00 a Year

# PRODUCING MGRS. DEADLOCKED ON TICKET SPECULATOR MENACE

## Joe Le Blang's Plan is Presented for Consideration at Meeting Held on Monday—Shubert and Erlanger May Support It—Small Producers in Rebellion

The producing Managers Association have a perplexing problem confronting them with regard to their fight toward the elimination of ticket speculators. When the executive committee of the organization met, last Monday afternoon, to take up the matter they were confronted with a proposition from Joe Le Blang, who operates the Public Service Corporation dealing in cut-rate tickets, offering to establish a Consolidated ticket office where tickets would be distributed at a fifty cent premium and though which means the managers would benefit to the extent of fifty per cent of the profits of the organization.

The proposition was read to the members of this committee and when this was done the members found themselves in a somewhat embarrassing position. They were in attendance for the purpose of devising some means of curbing the "traffic" in tickets and a proposition came before them, that is said to have appealed to most of the members from a financial angle, as a solution to the problem.

Sam H. Harris, president of the Association, presided at the meeting and among other members present were John Golden, A. H. Woods, Archie Selwyn, Lee Shubert and Augustus Thomas, executive chairman of the organization. A. L. Erlanger, a member of the committee, was absent due to having left for the Coast on Saturday.

The Le Blang proposition was carefully read and gone over, but none of the members cared to pass any comment regarding their attitude. It is said that they desired to be careful what steps they desired to take in this matter, for should any misstep be made it was suggested that the public who are striving to get their tickets from the box-office instead of getting them through agencies, might lose faith in the managers' intentions and that possibly the daily newspapers might look at it in a different light than they intend the public and press to look at it with the result there might be a strong clamor of protest on all sides.

It is understood that A. L. Erlanger and Lee Shubert have agreed to support Le Blang's project, but that some of the minor producers are prepared to fight to a finish what they consider a move by the theatre magnates to share in the profits accruing to agencies from the fifty cents surcharge on each ticket passing through their hands. These smaller managers view the proposed consolidated agency as a step toward strengthening the already huge ramifications of some holdings in the theatrical business, to the detriment of the smaller producer.

Endeavors to ascertain what transpired at the meeting in the offices of the P. M. A. on Monday, which lasted for two hours, were met with the answer that the committee had not completed its business on the matter as yet.

Sam H. Harris, when asked regarding the matter, said that the proposition came before the meeting and that it would take a good deal of thought. He stated that the purpose of the committee was for the eradication of the ticket speculating evil and therefore the Le Blang proposal would have to be studied in its entirety before the managers would be able to take up the matter. He declared that it would take at least half a dozen sessions before the matter was threshed out by the committee and this would prolong the decision and action of the committee for two or three weeks. Mr. Harris was non-committal regarding his attitude in the matter and concluded his interview by saying "We are trying to eliminate the speculating evil and with concerted effort we are bound to devise some means of doing so."

Mr. Thomas and other members of the committee were just as reticent as Mr. Harris in stating their position.

The proposition submitted by Le Blang is said to guarantee the managers that he will operate the proposition with them or the P. M. A. as a body without anyone sharing any portion of the initial expense other than himself.

The plan encompasses the sale of tickets for all of the Broadway theatres, outside of the box offices of the theatres, but leaves the treasurers of the theatres undisturbed, with Le Blang having the idea in mind that the Central ticket office and the theatre shall work in perfect harmony. The plan also calls for the sale of a membership card at $1.00 per year.

The plan invites the members of the P. M. A. to become stockholders in the corporation forming and operating the centralized ticket office that is to have branches in all sections of the city, besides some in suburban towns. The stockholders are to share in any profits, including those of the cut-rate adjunct, while being absolved from any expense attending the successfulness or unsuccessfulness of the project.

A manager conversant with the Le Blang proposal says that the plan would not eradicate the independent agencies, but would be a good source for them to get their tickets at a cheaper scale than they can get them through the "digging" or "connection" process now in vogue.

At the present time, says this manager, one half of the fifty cent surcharge exacted by the agencies is returned to the theatre owner or lessee of the house. The producer, if he happens to be a minor one who puts his production into the theatre on a percentage basis does not share in this extra 25 cent return to the theatre.

In the consolidated agency, says this manager, the producer would not only lose out on the extra twenty-five cents, but they would also lose out on a cut the theatre owner would get from the other twenty-five cents of the half-dollar charge. In this way, he declares, the minor producer would be on the outside of a 20 per cent surcharge levied on the theatre goer.

### OPERA SINGERS IN BATTLE

CHICAGO, Dec. 4.—A bare-legged Egyptian dancer, who objected to an open door and the draught, precipitated a battle between the principals and chorus of the Chicago Civic Opera Company, and the stage hands of the Auditorium Theatre. The free-for-all fight took place on last Tuesday night, just before the overture to "Aida." Charles Marshall, tenor, and Mme. Rosa Raisa, dramatic soprano, played leading roles in the fray.

The original cause of the fight is attributed to the speech made from the stage of the Auditorium Theatre by Georges Clemenceau. This delayed scenic preparations for the evening performance and subsequently the doors leading to an alley and Michigan Boulevard from which wintry blasts came, were left open, in order to facilitate the delivery of the scenery.

When the chorus came downstairs, tights, opera length hose and similar apparel proved inadequate against the chilly breeze from the alley and a protest followed. One dancer in particular is alleged to have made a threatening move toward a scene shifter and he answered with a smart shove. In a few minutes the chorus and stagehands were milling all over the stage. Marshall, the tenor, who weighs about 250 pounds, came on the scene and also mixed in. Mme. Raisa arrived soon after. It is said that she mistook Marshall for one of the enemy and uttered a few words not in praise. The fight ended in time and Mme. Raisa, to make amends for her injury to the feelings of the tenor, took him out for a bow, although he was not in the scene which drew the applause.

### MURDER MYSTERY IN PLAY

"Who's Guilty?" a melodrama by Ernest Pascal and Thomas Edgelen, based on the Hall-Mills murder case in New Brunswick, N. J., had its initial performance in Easton on Thanksgiving Day, playing to a gross of $900. Jay Packard, producer of the show, will continue it for a two-week period through Pennsylvania and then close the attraction. Packard attempted to procure a Broadway theatre, but found none available. After the show is closed, the script will be released for stock companies' use.

### "LOYALTIES" GETS $16,000

"Loyalties," the English importation of Charles Dillingham, broke the receipt records at the Gaiety Theatre last week by grossing over $16,000 in nine performances. This gross exceeds any weekly intake of "Lightnin'" during its three-year run at that theatre. The prices for all matiness and all evening performances, excepting Saturdays and holidays are $2.50 top and on these days a $3 scale is maintained.

### ROMEO THEATRE SOLD

The Romeo Theatre, at 223 Park Row, was sold for $50,000 by Joseph A. Silver to Frieda Hart. The sale of the property involved an all cash transaction and is the first time the premises changed hands in thirty-eight years.

The theatre includes a three-story brick building, covering a plot of 21 x 101, with 10 x 39.9 at the Park Row side and runs through to New Bowery.

### AGENTS TO ORGANIZE

Small time vaudeville agencies during the past season have suffered financial reverses and reduction of income through the failure of acts to pay them commission for their services, with the result that a group of them got together last week and announced they were to form an organization for the purpose of protecting their interests and seeing that their weekly revenue from acts was forthcoming.

The sole purpose of this organization will be to acquaint agents with respect to the reliability of acts and their sincerity with reference to meeting their obligations with the agents.

According to some of the agents that were present at the meeting more than three hundred suits have been brought by agents in the Municipal and City Court against actors for commissions due this season. In most of these instances the agents were awarded judgments, but the amount that they obtained after the judgment was collected and the attorney fees paid was trivial, said the agents.

With the new organization the agents say they will be in a position to protect each other. They claim should an act fail to meet their obligations with one agent that no other agent belonging to the organization will represent the act on the booking floor, and in this way, probably, they will get the performers to meet their obligations.

All of the small time vaudeville agents seem to agree on the fact that this is the toughest season that they have ever experienced, and it is said that some of them have been embarrassed to the extent of being indebted to the landlords of their office buildings for from two to three months' rent.

To overcome this embarrassment the agents say that they only have one means of recourse and that is to protect themselves. They say that the booking offices with which they do business will support them in this new movement.

### "YANKEE PRINCESS" CLOSING

A. L. Erlanger will withdraw his musical production, "The Yankee Princess," from the Knickerbocker Theatre on Saturday night. This was decided upon by Mr. Erlanger prior to leaving for the Coast last Saturday. "The Yankee Princess" was a rather expensive production for Erlanger, and the business it drew was not at all satisfactory to the producer. On account of its heavy operating expense, Mr. Erlanger decided that he would not send the show on the road.

"The Clinging Vine," Henry W. Savage's new starring vehicle for Peggy Wood, will be the next attraction at the Knickerbocker Theatre, opening its engagement there on Christmas night. During the time between the closing of the Erlanger attraction and the opening of the Savage show the Knickerbocker will remain in darkness.

### BOOSTING THE BALCONY

The Equity Players are inaugurating a campaign to attract balcony sales for their latest production, "Hospitality," at the Forty-eighth Street Theatre. Both sides of the entrance has been placarded as follows: "This is an intimate theatre. You can see and hear from any seat. Good balcony seats at $1."

# BROADWAY'S LIST OF SHOWS INCREASED BY FOUR THIS WEEK

## Three Dramatic and One Musical Production Make Up List That Fills Broadway's Playhouses—Few Shows to Move Until After Holidays

Four of the sixty plays battling for a chance to show in New York will grasp their opportunity this week and Metropolitan audiences will then decide whether they are to remain or whether some of the other fifty-six are to get their chance. A fifth production for the week is a series of four matinees to be given at the Century Theatre by Mlle. Cecile Sorel and the other members of her "Comedie Francaise" company.

Three of the new productions have already opened. "Listening In," an emotional comedy by Carlye Moore, was presented at the Bijou Theatre on Monday night by the Milton Productions. Ira Hards staged the production, which has nothing to do with radio, and prominent in the cast are Ernest Glendenning, Dodson Mitchell, Harry Stubbs, Giorgio Majeroni, Frank Andrews, William Keighley, Herbert Farjeon, Minna Gombell, Margaret Linden, Helen Flint, William Davidson, Gerald Stopp, George Gaston and Frank Kirk.

Monday night also saw the initial performance of a new musical comedy, "Our Nell," which Davidow and LeMaire offered at the Bayes Theatre. This production was originally the property of E. Ray Goetz under the title of "The Hayseed" and was later christened "The Villain Still Pursued Her." The comedy is a burlesque on the old style melodrama, with book and lyrics by A. E. Thomas and Brian Hooker and music by George Gershwin and William Daly. Featured members of the cast are Mr. and Mrs. Jimmy Barry, Emma Haig, Olin Howland, Eva Clark, John Merkyl, Thomas Conkey, Lora Sanderson, Guy Nicholas, Frank Mayne and others.

At the National Theatre last night, Tuesday, "Fashions for Men," Ferenc Molnar's latest local presentation, was presented by Maurice S. Revnes. This play is different from the other Molnar plays that have been seen here and is described as a "sentimental comedy." The adaptation is by Benjamin Glazer, translator of "Lilliom," and O. P. Heggie has the leading role. The play was seen in Vienna and Budapest about three years ago and has since made the European rounds. Others in the cast besides Heggie are Helen Gahagan, Edwin Nicander, Clarke Silvernail, Beth Merrill, Frank Peters, John Rogers, Edythe Tressider, James Hagen, Katherine Haden, George Frenger, Frances Goodrich, Fairfax Burgher and Sedonia Elin.

Thursday night, "The Doormat," H. S. Sheldon's new play, will be presented by Edward Whiteside at the Punch and Judy Theatre. Lois Bolton heads the cast, in which are included Margaret Nugent, Grace MacGowan, Harry Benham.

This is the final week in the repertoire performances of Mlle. Sorel, and four matinees will be given. "L'Aventuriere" was seen on Monday. "Camille" was presented yesterday. Tomorrow "Le Misanthrope" will be given, and the season will close on Friday afternoon with "Le Demi-Monde." The principal male members of Mlle Sorel's company are M. Ravet and M. Lambert.

Besides the plays above mentioned, there are several threatening to step in at a moment's notice, some of which are "Gringo," by Sophie Treadwell; Ben-Ami in "Johannes Kreisler"; David Warfield in "The Merchant of Venice'; Margaret Lawrence in "Secrets"; "Glory," by James Montgomery; Paul Claudel's "The Tidings Brought to Mary"; Billie Burke in Booth Tarkington's "Rose Briar," and others too numerous to mention, all of which are awaiting an opportunity to get a New York house.

### NOT RESPONSIBLE FOR THEFT

Theatrical managers and theatre owners are not liable for the safety of clothes belonging to artists who rehearse or perform in theatres according to a decision rendered in the Third District Municipal Court by Judge Eder, last week.

Alice Gordon, who was suing John Cort and Harry L. Cort for the loss of a fur coat valued at $600, alleged to have been stolen from the Park Theatre on January 26, last, while a rehearsal of "Frank Fay's Fables" was in progress, also lost the action she started against the theatrical men.

Miss Gordon complained that her coat was lost through the negligence of the defendants who failed to supply a safe place for the deposit of her apparel. Judge Eder did not believe that it was up to the Corts to watch the clothes of the artists. Solomon Goodman of 130 West 42nd street was attorney for the Corts.

### SHEA SUED BY LIGHTING CO.

Joseph E. Shea is named defendant in an action started against him for $865.50 by the N. Y. Calcium Light Company, that claims that amount as balance due for various equipment sold to Shea for his production of "On the Stairs."

Originally, according to the complaint filed in the Third District Municipal Court, Shea bought lighting and other equipment to the amount of $1,282. Of this sum $417 had been paid, leaving a balance of $865.50.

### EQUITY BALL EARNED $25,000

The Equity Annual Ball, sponsored by the Actors' Equity Association, and given at the Hotel Astor two weeks ago, grossed in the neighborhood of $25,000. With the expenses deducted it is expected to net a sum far in excess of last year's profits.

### SHAKESPEARIAN RIVALRY

Rivalry is waxing hot between the various producers who are contemplating all-star Shakespearian revivals. This is particularly true in the cases of Arthur Hopkins and Adolph Klauber, who are working at a record-breaking pace to beat the other into Broadway. Both are to revive "Romeo and Juliet." Ethel Barrymore is to head the Hopkins cast, while Jane Cowl will have the "Juliet" role in the Klauber revival.

Both managers have sent out calls this week to the various dramatic agencies enlisting their assistance in assembling the strongest possible casts. The proviso in all cases is that actors and actresses who are familiar with Shakepearian roles will be given the preference.

Broadway will await with due anticipation the result of this "friendly enemy" contest.

### DUNCAN'S SHOW POSTPONED

Sam H. Harris will hold the proposed musical production of "The Heavenly Twins" in abeyance until after the holidays. This is the piece in which the Duncan Sisters are to be starred. The book, lyrics and music is the collaborative effort of the Duncan Sisters, with Irving Berlin contributing a few additional tunes. During the interim the Duncan Sisters will continue in Keith vaudeville.

### "SHIPWRECK" NEW PLAY

Langdon McCormack, author of "The Storm," has written another spectacular play which is entitled "The Shipwreck," and said to be more realistic in presentation than any of his other offerings. The play has a scene showing an actual shipwreck, at sea. McCormack has made an arrangement with Sam H. Harris to produce the play early in the Spring.

### FREE TICKETS FOR A.E.A. MEMBERS

Paid up members of the Actors' Equity Association are now extended the courtesies of the Equity-Forty-eighth Street Theatre on Monday and Tuesday nights. This fact was revealed through a bulletin posted in the Equity headquarters notifying the members that anyone in good standing would be welcome at the Forty-eighth Street Theatre, where "Hospitality" is being presented.

The announcement was a surprise to the members of the organization, as they had accepted as final the decision of the Equity Players, Inc., that no passes would be issued to the profession. At that time the matter was taken up in a general meeting of the association, and it was said that the enterprise was being financed from among those in the ranks of the Equity Association, and, therefore, they felt that it was the duty of the members, if they desired to support the movement, to pay their way into the show. It was stated at this meeting that the prices for the gallery had been regulated at 25 and 50 cents, so that this price would be about the same as performers would have to pay as tax to see any of the current productions presented by members of the Producing Managers' Association.

Just what determined this move to allow the members courtesies could not be ascertained, but it is said that "Hospitality" had not realized what was expected of it through the box office channels, and as long as there were plenty of seats available on Monday and Tuesday nights it was probably considered advisable to place them at the disposal of those members who were meeting their obligation in the association rather than have them unoccupied.

"Hospitality" will conclude its engagement at the Forty-eighth Street Theatre on Saturday night, and whether or not this procedure of honoring the profession will continue with the new attraction has not been stated. But, it is said, this will depend entirely on the business the attraction will do.

Several Equity members remarked that it would be of greater benefit to the organization to extend courtesies to the members than have the tickets for the attractions sold at the cut-rate ticket offices at half price. They feel that it is below the standard and dignity of the organization to allow tickets for the Equity plays to get into the hands of the cut-rate agencies.

Efforts are being made by the managing committee of the Equity Players toward getty theatre party business for the attractions in the theatre. They are offering parties of from 50 to 100 persons $2.75 seats for $2.20; $2.20 seats for $1.65 each; $1.65 seats for $1.10 each, and 55-cent seats for 45 cents.

### "MERTON OF MOVIES" FOR LONDON

"Merton of the Movies" will receive its London production at the hands of Robert Courtneidge, according to arrangements made with George C. Tyler and Hugh Ford who produced the adaptation of Henry Leon Wilson's story. The play is to be done early next year and as Glenn Hunter, who is playing the title role at the Cort Theatre, is not available for the foreign production, another American actor will be procured to play the lead in the English company. Mr. Ford is to go to London and assist in the production of the play.

### OPERA CO. ON ONE NIGHTERS

The De Wolf Hopper Opera Company in a repertoire of the old Gilbert and Sullivan light operas is playing a number of one night stands in northern New York, Vermont and New Hampshire on the way to Montreal, where the company is booked for a two weeks' stand. Toronto, Ottawa and other Canadian towns will be played. The company, composed of fifty members, is the same one which broke all records at Baltimore last Summer.

### BARRY TOWNSLEY MARRIES

Barry Townsley, who plays the lead in "The Bootleggers," celebrated Thanksgiving Day by joining the ranks of benedicts. Between the matinee and evening performance he slipped off and married Leonore Masso, an actress.

### CHICAGO BUSINESS IMPROVES

CHICAGO, Dec. 2.—Thanksgiving week boosted receipts in the theatres here where the best kind of entertainment is being offered to amusement seekers. Two new offerings are promised for next week. "Spice of 1922" comes into the Studebaker tomorrow night following Harry Lauder and Richard Bennett in "He Who Gets Slapped" will hold forth at The Playhouse. "At the End of the World," which opened at the latter house only last week, had a short life and departs tonight.

Al Jolson in "Bombo" at the Apollo and the Music Box Revue across the street at the Colonial are still doing wonderful business. "The First Year," with Frank Craven, at the corner in the Woods theatre is also doing capacity business at most every performance. "Kempy," with the Nugents is doing a better business than last week at the new Selwyn. "Thank U," at the Cort, is still drawing well, and the Olympic around the corner is doing the greatest business this house has seen in years with the big colored revue "Shuffle Along." The Harris, with "Six Cylinder Love," is holding up nicely. Out further at the Princess the "Cat and the Canary" is keeping pace with the regular hits in town and further on at the Shubert Central Allan Pollock is playing to good houses in "Divorcement." "So This Is London" has taken hold at Cohan's Grand and receipts at this house have increased since its opening. William Hodge in his new play, "For All of Us," is doing nicely, but Mr. Hodge has something to worry about. He has been booked at the La Salle only up to December 16, as the "Demi Virgin" will come into this theatre on December 17, having been booked previously for that date. Mr. Hodge is now in quest of another theatre, as he does not want to take his new play away when it looks like a winner. The "Greenwich Village Follies" opened last Sunday night, and has been doing a fair business. This show has tremendous opposition with the Music Box Revue and Al Jolson in town. The "Village Follies" did not get such glowing notices this year nor is the production up to its predecessors. A few changes were made in the cast to strengthen it for its Chicago showing, but, even with this, the show is lacking somewhat in several ways. Society has shown a great interest for Miss Doris Keane in "The Czarina," which is pleasing playgoers at the Powers. Only one more week for "Lightnin'" at the Blackstone.

### VALENTINO REFUSES $3,000

Rodolph Valentino would receive $3,000 a week from the Famous Players-Lasky Corporation, it was stated by that firm's attorney, Louis Marshall, in argument before the Appellate Division to have that court uphold the injunction granted in the Supreme Court enjoining Valentino from breaking his contract with Famous Players. This salary would be paid if the renewal option of the contract is exercised. Valentino, it is stated, refuses that amount of money. The court reserved decision on the case.

### GEORGE M. COHAN IN PARIS

George M. Cohan, who sailed for Europe on the *Majestic*, Saturday, November 25th, is now in Paris where he plans to spend a short vacation. Cohan will, at its conclusion, superintend the production of his two pieces, "Little Nellie Kelly" and "So This Is London," in London, which C. B. Cochran is to give an early production.

The date of Cohan's return to the United States is as yet undecided.

### RECORD PRICES FOR SELWYN PIECE

The Selwyns, when they present Ben-Ami in "Johannes Kreisler" on Monday night, December 18, are charging box office prices that set a new high record for opening nights for dramatic shows. The prices at that time will be $10 for the orchestra seats, with the balcony ranging from $5 down to $2, with tax extra. Regular prices during the week will include a $4 top on week nights and a $5 top on Saturdays and holidays.

# SHUBERTS MOBILIZING STRONGEST STANDS FOR VAUDEVILLE VENTURE

## Negotiations for Strand, Big Broadway Picture House, Now On —Established Theaters in Other Cities To Replace Weak Houses.

The Shuberts are lining up their strongest theatres in all principal cities in order to put their proposed return to straight vaudeville over with a bang. Reorganization plans have been going on for the past week at the Shubert Vaudeville Exchange which give every evidence that Shubert vaudeville is going to make superhuman effort to get over as a permanent institution.

The Strand Theatre, New York, has been mentioned as its newest and strongest wing here, with the Central reverting to legitimate shows. With the difference of greater capacity and established location, the Strand seems an ideal spot for the vaudeville venture. The Strand was ostensibly built as a production house, but switched over to films at practically the eleventh hour. In those days the Strand was the only first class theatre in this section devoted to silent drama attractions, and, consequently, had first call on all feature films at practically their own terms. The opposition of the Rialto and Rivoli theatres, which came along later, was not so keenly felt until those houses were taken over by Famous Players. The latter film concern utilized them for first showings of its output, thus eliminating their entire program from the Strand. The latter has had to depend upon First National, Goldwyn and a few other independents for their attractions. Max Spiegel, who is interested in the Strand, is also interested in Shubert Vaudeville, and is credited as having negotiated the deal for the theatre and its change of policy.

Similar changes will be made in Boston, Chicago, Philadelphia, Cleveland and other principal cities in which established Shubert theatres will revert to a policy of vaudeville. An extensive advertising campaign to the tune of a quarter of a million dollars will be expended in getting the vaudeville idea to the theatregoers of these cities. This may sound extravagant, but when one considers that close to $1,000,000 was dropped in the unit venture, it would seem that the Shuberts intend to profit by these mistakes and plunge into the launching of the vaudeville circuit in a big way. The Shuberts, of course, suffered little or any of these losses, which were really taken by producers of the unit shows.

That Shuberts intend to give the Keith Circuit serious opposition is gleaned from several overtures that were made to men high up in authority and experience on other vaudeville circuits early this week. William Morris is also said to have been approached to join forces with Arthur Klein in the general management of the circuit. The plan was to give Morris entire business control, with Klein confining his activities to the booking department. Whether Morris will swing over or not is problematical.

Klein and representatives of his office have been approaching legitimate and musical comedy stars to swing over to the vaudeville circuit. Many of those approached have never been in vaudeville, although they have proven their ability to draw in productions. Variety folk who have been forced out of employment through the wholesale closing of the unit shows have also been approached to sign for "straight" vaudeville, their contracts dating from January 1, 1923. The Vaudeville Exchange has abandoned the unit form contract and is issuing the form which they utilized before the units came in. It is a straight vaudeville contract, with the performer paying his own transportation and other expenses attendant to his act. Prices for vaudeville material on this policy compares favorably with the established figure for acts rather than the extravagant salaries paid earlier in the season by the unit men. Those who have not already obligated themselves with Loew or Pantages have already signed up. Now the only question confronting Klein is whether the remaining units can continue to operate until the vaudeville plan is ready for official launching.

The Nora Bayes vaudeville show is the only vaudeville aggregation operating on the Affiliated Circuit this week. The other road show, headed by Georgie Price, having been discontinued last Saturday night. However, several others are in formation and may go out next week.

Rudolph Valentino, the motion picture star, loomed up as a possibility as a "draw" act for Shubert Vaudeville this week. The Famous Players have obtained an injunction against his doing any film work for other than them, but this injunction could not keep him from appearing in spoken drama. Valentino has developed into quite a dancer and may be teamed up with a female dancer, or exploited in a tabloid edition of "The Sheik," which was one of his biggest film successes.

Another plan is defraying the expenses of the vaudeville venture has it that the circuit will be underwritten and stock will be floated among its patrons after the fashion of the stock selling campaign conducted by the Marcus Loew Circuit.

It is a safe bet that the brains and experience of the Shubert organization will be mobilized in putting Shubert Vaudeville on the theatrical map. Wiseacres and crepe-hangers are focusing their attention upon the outcome of the venture. Whatever the result, one can be assured that "I told you so" will retain its popularity in the vocabulary of theatrical Broadway.

### WALLACE FORD MARRIES

Wallace Ford, who plays the juvenile role in "Abie's Irish Rose," and Martha McGraw were married last week. The couple met several months ago, when both were members of the cast of "Abie's Irish Rose." Miss McGraw withdrew from the cast early in the run and returned to her home in Cleveland. Miss McGraw will return to the stage in the forthcoming production of "Gringo."

### "THE BRIDEGROOM" NEW PLAY

Joseph E. Shea, who produced the mystery melodrama, "On the Stairs," will direct his attention to a new play by William Hurlbut, entitled "The Bridegroom." Casting will begin this week and it is expected to be placed in rehearsal next week. The piece is destined to open out of town the latter part of the month, with a metropolitan run to follow.

### ELTINGE SHOW TO TRY AGAIN

Julian Eltinge's starring vehicle, "The Elusive Lady," is not to be abandoned after all. The show closed two weeks ago and the company was brought to New York. Last week a call was sent out to several agencies for new people, which means that the show is planning to make another try. It is said that the salary list of the original cast was too burdensome to show a profit. The management evidently preferred to close the show rather than pay salaries during a period of idleness inasmuch as several players are said to have held play or pay contracts.

### "ROSE BRIAR" FOR EMPIRE

Billie Burke, in her new play, "Rose Briar," will come to the Empire Theatre on Christmas night. "The Texas Nightingale," which is now playing at that house, will probably go to Boston.

### HALLIGAN SLAMS SOMERSET

Pat Somerset, English actor, now appearing in the cast of "Orange Blossoms," who gained considerable notoriety recently through his friendship with Edith Day, the star of the production, and who on account of this friendship is facing charges of deportation, was out of the cast of the show for several performances last week as the result of a thrashing administered by William Halligan, vaudeville actor, early Thanksgiving morning in the Gypsyland cafe, a resort on Forty-fifth street.

Somerset was a member of a party which included a number of well-known Broadway characters. All went well in the early hours of the morning until Somerset assumed a demeanor much to the dislike of Halligan. Halligan let the English actor know that he did not like the manner in which he was conducting himself, and Somerset, in turn, informed Halligan, "If you will come to my room, they will carry you out in pieces."

That was enough for Halligan, who although bearing a reputation for good nature, has been known on several occasions to take excellent care of himself in mix-ups, and he started for Somerset. He clipped the handsome Englishman to the king's taste, and when he had finished Somerset was nursing a cauliflower ear, sore ribs and numerous bruises about the face and body.

Somerset did not appear at the matinee performance of "Orange Blossoms" on Thursday, and also missed other performances during the week. Walter Eagan, an understudy, played his part. Halligan is this week appearing at the Palace in his sketch, "Highlow-Brow."

### NEW CLAUSE IN EQUITY CONTRACT

The Actors' Equity Association has inserted a clause in its standard contract to the effect that it will sustain the findings of the voluntary play jury and will order their members out of any production that has been adjudged indecent.

The jury comprises representatives of the Producing Managers' Association, Equity, Authors' Society, Society for Suppression of Vice, the Dramatists' League and divers other organizations. When a complaint has been made to the Commissioner of Licenses, a jury of twelve will be drafted from the list of several hundred and will hear testimony. Should the complaints be justified, the production will be ordered discontinued.

This particular censorship committee merely has jurisdiction over New York theatres. The Equity action, however, is more drastic, in that it can discipline any member who might wish to continue with the guilty play in other cities that have no such censorship organization as the voluntary play jury.

### "PRINCE CHARMING, JR." STRANDS

"Prince Charming, Jr.," a musical comedy promoted and produced by Frank Stuart Whyte, a Canadian manager, stranded in Montreal last week.

The Actors' Equity Association sent $368 to pay the hotel bills and bring the people home, when Hans Herbert, travelling deputy with the attraction, came on from Montreal and explained the situation.

Whyte organized his company here in October. At the time he consulted with Equity officials and satisfied them as to the integrity of his plans. The show did not get the break it expected in the Canadian territory and immediately after opening, the company were compelled to take a cut in salaries.

When the show closed, it is said Whythe was indebted to the company of fifteen for two weeks' salary. The Equity folk have hopes of him discharging this obligation.

### BIG RECEIPTS IN PITTSBURGH

PITTSBURGH, Dec. 4.—"Sally" with Marilyn Miller and Leon Errol played to a gross of $10,000 in two performances on Thanksgiving Day at the Shubert Theatre here. Elsie Ferguson in "The Wheel of Life" grossed $6,400 in two performances the same day. These figures are the largest musical and non-musical attained here for that day in years.

### SINGER CLOSES UNIT SHOW

Jack Singer closed his Shubert unit, "Hello, New York," in St. Louis last Saturday, after using all possible methods to keep the show going. The unit was supposed to be one of the best shows on the circuit, but the expense under which Singer was operating proved to be too heavy to make it pay. During quite a number of weeks, the show played to capacity business, but even with this, Singer came out on the wrong side of the ledger at the end of the week.

When in Cleveland some weeks ago, the gross for "Hello, New York," amounted to $13,000, and one dollar was Singer's profit for the week. He lost money when playing in Cincinnati, and the show grossed over $10,000 on the week. This was because the unit was charged $1,250 as half of the Wesley Barry act salary, which had been placed into the unit by the Shuberts in Chicago as an added attraction, and also $650 for the Bobby Higgins act, which had closed with the unit in Chicago. This made a total of $1,900, which Singer had deducted from him.

There were no cuts made in the salaries of those in the cast of "Hello, New York," although it was intended to ask the cast to take a cut if it was to continue. Those who were in the cast were Phil Baker, Helen Eley, Frank Dobson, Lon Hascall, Margaret Fuller, the Pederson Brothers, and Cissy Hayden's Dancers, an English chorus.

### DALY MUST PAY $1,265

As a result of a game of Chemin de Fer, held in Paris in January, 1922, in which Arnold Daly, actor, is said to have lost 11,500 francs to Samuel Shipman, playwright, a judgment of $1,348 was awarded in the City Court last week to Jacob Abraham.

In the complaint filed through his attorney, Paul M. Abraham, of 95 Madison avenue, Jacob Abraham set forth that on January 29, 1922, Daly made out a check drawn on the Paris branch of the Guarantee Trust Company, payable to bearer, for the sum of 11,500 francs. At that time the equivalent in American money for the 11,500 francs was $1,265. When the check given out by Daly was presented for payment at the bank it was drawn on, payment was refused on account of insufficient funds. Since that time the check came into the possession of the plaintiff, Abraham.

In his defense, Daly alleges that he gave the check to Samuel Shipman for 12,500 francs won by Shipman in a "game of chance," called Chemin de Fer.

When attorney for Abraham, who eventually came into the check given to Shipman, got an order from the court for the examination of Daly, the actor did not appear, with the result that an order was obtained striking Daly's answer from the records. The judgment was subsequently rendered by default.

### "LITTLE KANGAROO" FOR N. Y.

James T. Powers did a come-back as a musical comedy star in "The Little Kangaroo," a musical comedy version of "Somebody's Luggage," sponsored by the Morosco Holding Company which opened in Stamford last week. The show will play Hartford this week and will come direct to a metropolitan playhouse. Morosco was negotiating for a theatre early in the week.

### NEW FREEPORT THEATRE OPENS

The largest theatre west of Jamaica was opened on Freeport on Friday, December 1. It seats over 2,000 and is known as the Freeport, being situated on Oliver boulevard and Henry street. Major Robert T. Rasmussen was the architect of the house, which was built by the newly formed Olive Amusement Corporation.

### CASINO IS 40 YEARS OLD

The Casino Theatre will celebrate its fortieth anniversary on Thursday evening, December 28, with a gala performance of "Sally, Irene and Mary," and a reception on the stage after the performance. Mayor Hylan, Governor-elect Alfred E. Smith and other prominent officials will be present.

# AMUSEMENT STOCKS QUIET DO NOT FOLLOW THE MARKET

## General Trading Good but the Amusement Investments Do Not Share in the General Optimistic Outlook of the Traders—Loew's, Orpheum and Famous Players Sell Slowly.

Tràding in the big stocks continued dull this week with Famous Players-Laskey showing the biggest fluctuation. When the story broke last week that Famous Players was the defendant in a suit for $6,000,000 brought by the Vitagraph Company this stock suffered a slight drop to 87⅜ where it hung for a while and then gradually recovered. $6,000,000 is not a large amount when compared to the earnings of the Famous Players company for the past year and the sentiment along the street is that the chances of Vitagraph recovering this amount or anywhere near it are slim indeed. Famous Players is known as the bell-weather of the amusement stocks, and, as was natural, the others broke under the selling pressure when this did and recovered slightly after the first scare was over. In spite of the lawsuit only 13,900 shares changed hands which is 3,000 less than the week before, showing that few took the Vitagraph action seriously. On Monday 1,800 shares were traded and the price suffered a slight decline. After last week's low mark of 87⅜ the stock had climbed upward and closed on Saturday at 91¼. Monday's opening showed a sharp jump to 91½ but this sold off under a slight pressure and closed at 91⅛ or ⅜ off.

Loew's continued to fall off slightly last week until it touched 17⅝. At that point the pool that has been mentioned so often took command of things and recovery set in. The stock closed on Saturday at 18½. But 7,400 shares were sold during the week and most of these on Monday. This Monday the stock opened at 18½ and held at that point all day with but 700 shares making their appearance.

Orpheum was also engaged in staging a slight comeback. From 18½ during the week it climbed slowly and on Monday opened at 20¾ selling off slightly during the day and closing at 20⅛. The stock was inactive last week with 2,600 shares in evidence, which, at that, is a thousand more than the week before. On Monday of this week 600 shares were traded.

Goldwyn moved irregularly for point fractions all last week. At one time it was down as low as 5½ but recovered and closed Saturday at 5⅝. It jumped sharply and opened on Monday at 6 but could not hold this long. 1,400 shares made their appearance which is 100 more than for all of last week. This tends to show that there is activity in the stock, possibly reflected from the Famous Players action.

Technicolor is evidently suffering because of the uncertainty caused by its withholding of the reorganization program. It was thought that the showing of its first picture last week would bolster up this issue but in spite of favorable criticism the stock sold off a point and closed Saturday at 24. Four hundred shares changed hands during the week. There is something stirring in this stock though. It opened Monday at 24 and during the day slid off, closing at 22½ with 600 shares changing hands, more than have been in evidence in this issue for some time.

The position in the amusement stocks is peculiar. Most of the other issues on the exchange show a general upward trend with an improved tone throughout the market. The amusement stocks, instead of following market conditions, remain sluggish, and, if anything, play follow the leader, with Famous Players as the leader.

### PAYTON STOCK CLOSING

Patrons of Keeney's Theatre, in the Bayridge section of Brooklyn, are at a loss to explain Corse Payton's announcement that he is closing his stock company at the theatre on Saturday night. Payton has been doing excellent business at the house for some time, all of the plays being well received and the box office receipts more than satisfying. Which is more than can be said when the house played either pictures or vaudeville.

From one source, it was rumored that the actor's productions of "Lilies of the Field" offended a certain element of the audience, and again other rumors have it that Payton has simply exhausted his repertoire of plays suitable for present-day production.

### C. & L. AMUSEMENT CO. FORMED

Milton Collins, monologist, Milton Lowenthal, a Wall street man, and Lyman Hess, attorney, have incorporated the C. & L. Amusement Corporation, the capital stock of which is $25,000.

The organization was formed for the purpose of producing a play by Benj. Harrison Orkow of the Edward Small offices, entitled "Virtuous Sinners."

### BERT LEVY HOLDING KID MATINEE

A special matinee for kiddies will be given at the Riverside Theatre on Saturday morning, December 9, by Bert Levy, under the auspices of Mrs. William Randolph Hearst. Levy will do his own act and also show several motion pictures produced with "kiddie casts."

### LEAVING "ORANGE BLOSSOMS"

Edith Day and Pat Somerset will leave the cast of "Orange Blossoms" at the Fulton Theatre on Saturday night of this week.

### LEDERER SHOW REHEARSING

George W. Lederer's new musical production, "The Strawberry Blonde," went into rehearsal this week. The cast includes Stella Mayhew, Ada Mae Weeks, George Neville and others. The piece is scheduled to open out of town on Christmas Day. It will come to Broadway the latter part of January.

### MUSIC SHOWS LEAD IN PHILA.

PHILADELPHIA, Dec. 4.—The Thanksgiving holiday proved a boom for business here, which otherwise would have held its usual pace. Musical shows continue in the majority and seem to be getting the money.

Two new productions and a repeat engagement of an old favorite comprise the theatrical menu for the current week.

"Anna Christie," Eugene O'Neill's sensational play, with Pauline Lord in the title role, opened at the Walnut tonight and from all indications will repeat its New York success. The play is in for two weeks, but could be continued longer if business warrants, there being no advance booking at this house.

Grace George ushered in a fortnight's engagement at the Adelphi in Paul Geraldy's "To Love," coming direct from the Bijou Theatre, New York. There are but three characters in the play, with the other two roles being competently handled by Robert Warwick and Norman Trevor.

John Drinkwater's "Abraham Lincoln," which was quite a success here on its previous engagement, returned to the Broad for a limited stay, with Frank McGlynn in the title role.

Among the four musical holdovers, "Molly Darling" and "Good Morning, Dearie," are running a close race for first choice with the Quaker City playgoers, with both getting a good play. The "Molly Darling" show is in its second week at the Garrick, while "Good Morning, Dearie," has a week the better of it at the Forrest.

"Tangerine," which has been getting some real money here at the Shubert, will depart in a fortnight. "Blossom Time" has finally caught on at the Lyric and will remain here indefinitely.

The San Carlo Opera Company closed a season of two weeks at the Metropolitan Opera House on last Saturday night. The season was tremendously successful from all standpoints.

### "SALLY" BREAKS NIXON RECORDS

PITTSBURGH, Dec. 4.—Flo Ziegfeld's production, "Sally," with Marylyn Miller and Leon Errol, broke all house records at the Nixon Theatre last week by playing to a gross of $52,400. This record was attained in nine performances with the show grossing approximately $10,000 in two performances on Thanksgiving Day.

"Sally" is on its way toward Chicago, where it will open an indefinite engagement at the Colonial Theatre beginning January 7. It will succeed "The Music Box Revue," which is the current attraction at that house.

SHOW WINDOW OF THE SHOE SHOP
**Conducted by I. MILLER & SONS, INC.**
at Forty-sixth Street & Broadway, New York
Dressed up in honor of the ACTOR'S EQUITY BALL

### ERLANGER GOES TO COAST

Abraham L. Erlanger left New York last Saturday on an extended tour for Hollywood, California, with its prime purpose being to supervise the preliminary stages of the production of "Ben Hur" at the Goldwyn studios there.

Mr. Erlanger stopped off at Chicago on Sunday, where he took up the matter of the Erlanger and Powers chain of theatres there and made inquiries regarding the pooling arrangement of theatres in that city. It is understood that he also held a conference there with the Kohl interests regarding the erection of a new theatre on the site of the present Olympic theatre, which is scheduled to be demolished within a year.

From Chicago he went to Los Angeles, where he expects to conclude the sale of the Mason Opera House to certain local capitalists who desire to take over the property for commercial purposes. Should this deal be consummated, he will immediately build a new theatre to take the place of the old one. A site for the new house has already been selected, adjoining the new Vanderbilt Hotel, and the plans for it have been drawn. Its seating capacity will be 1,750, and when completed it is to be one of the best equipped theatres in America.

Possession of the Mason will be retained until the new theatre is finished and ready to open. The house is to have a policy for the playing of legitimate attractions only. Los Angeles comes under the Erlanger-Shubert polling arrangement and the Mason is the only house playing first-class attraction booked from either office.

While Erlanger is completing the details regarding the sale of the Mason, he will devote his time to the details of the production of "Ben Hur" by the Goldwyn people. F. J. Godsol, of the Goldwyn offices, is now in Hollywood, and when Erlanger gets there he will go over the entire proposition with the Eastern magnate and get his views on the production. June Mathias, who is writing the film version of Ben Wallace's play, will submit her scenario to Erlanger for his approval, and in case any changes are deemed necessary in the script by him they are to be made, in accordance with the contract that was made which gave the Goldwyn Company the screen rights of the play.

This will be Mr. Erlanger's debut into the film-production game, and it is said that the Goldwyn people are eager to show him about the lot and, if possible, get him to interest himself in the project with respect to turning over some of his plays for production on a sharing arrangement.

After he has finished his visit in Los Angeles, Erlanger will go to San Francisco, where he will take up the matter of the building of a new theatre by J. J. Gottlob, his associate there. Gottlob is preparing to build a new theatre there as soon as his lease of the Columbia theatre expires in a little more than a year. Erlanger is to go over the selection of a site for the new house.

### "SECRETS" OPENS ON DEC. 18

Sam H. Harris' next production, "Secrets," will get under way at the new National Theatre, Washington, on Monday evening, December 18. The play, which is the collaborative effort of Rudolf Besier and May Edington, has been the reigning success of the current season in London. The cast will be headed by Margaret Lawrence and will include Tom Nesbitt, Aline McDermott, Frazer Coulter, Elmer Grandin, Shirley Pink, Horace Cooper, Mignon O'Doherty, Cynthia Hyde, Lillian Brennard, Norman Houston, Mrs. Edmund Gurney, Templar Saxe, Mary Scott Seton, Barbara Allen, Grace Hiney and Beatrice Kay.

### CONN SELLS THEATRES

CONCORD, N. H., Dec. 4.—Jacob Conn has sold his two theatres, the Star and the Sterling, in this city, to Stephen R. Fitzgibbon, of Boston. Conn is the proprietor of the Gaiety Theatre in Providence, also. Conn recently purchased a large building in this city, which he plans to remodel into a theatre.

# PRODUCING MANAGERS ASSN. PLANS TO ESTABLISH NATIONAL THEATRE

## Augustus Thomas, Head of Organization, Announces That Movement Is Well Under Way—Prominent Men in Other Lines Are to Co-operate

The Producing Managers' Association, through Augustus Thomas, their executive chairman, announce that they have in the process of organization an American national theatre. Seventeen men outside the ranks of the association, representing the universities, publicists, dramatists and actors, have agreed to co-operate with the producers in this new move, which is to be "non-commercial."

A statement issued by Mr. Thomas gives a brief outline of the purpose of the new national theatre, saying a permanent home would be established in New York, after the plan was underway, but that in the meantime while the idea was being worked out a theatre would be leased for the run of the play staged by the national theatre association, and that several companies might be sent on tour to convey the national theatre idea to theatre-lovers in other parts of the country.

In the statement issued by Mr. Thomas, announcing the proposed organization of the national theatre, the executive chairman of the Producing Managers' Association says:

"At a recent meeting of the Producing Managers' Association there was a unanimous vote instructing its executive committee to proceed with the preparation of a plan and the incorporation of such a theatre with the co-operation of men representative of the various elements in the country naturally interested in an educational movement of this kind. A special emphasis was placed upon co-operation of the universities.

"So far seventeen men have consented on the mere presentation of the idea and without persuasion to co-operate with the managers in this movement. The number will be added to naturally.

"The Producing Managers' Association will be substantially represented among incorporators and directors. It is probable that some plan of selection will be arrived at whereby the burden will not fall continually upon the same group of managers. As the enterprise is not commercial, but is entirely social and altruistic, there is an element of fairness in changing the group of managers, whose professional experiences will not only be helpful, but necessary.

"The executive committee of the manager will at the proper time determine who shall represent them to begin with. The gentlemen outside the association who have consented to be named as incorporators and who represent the universities, publicists, dramatists and actors are David Belasco, George Pierce Baker, Nicholas Murray Butler, Samuel Harden Church, Owen Davis, John Drew, James W. Gerard, William Gillette, Otto H. Kahn, Brander Matthews, William Lyon Phelps, Channing Pollock, Arthur Hobson Quinn, Franklin Haven Sargent, Otis Skinner, Booth Tarkington and Whitney Warren."

No mention is made in the statement as to the amount of money that will be forthcoming from the Managers' Association for the organization and maintenance of the new national theatre. It was said, though, that the managers would be assessed as the project went along for their individual share in support of the new movement. No mention is made, however, whether or not any support would be accepted from some of the publicists who have been named among the incorporators

One of the members of the association, however, said that no doubt those public-spirited citizens who were interested in the movement would offer to make endowments and contributions toward the movement and that in all likelihood, these people being members, the association would accept the endowment and contributions as the movement is to be nation-wide and the purpose of it educational and not commercial.

Mr. Thomas is given authority by the organization to begin work immediately for the permanent organization of the movement and to start shortly after the new year to put the movement into working form and arrange for the presentation of the first play.

In all likelihood the organization of the national theatre will be brought prominently before the students of the schools and universities which have courses on "Dramatics" and efforts will be made to have the universities throughout the country participate in the movement to make the national theatre a success by establishing dramatic courses and courses for the study of the stage and dramatic criticism such as exist at present at Harvard University and Northwestern University.

In the draft of the articles of incorporation the purposes of the organization are outlined as follows:

1. To increase the interest of the public in the drama as an art, belonging both to literature and to the theatre, and therefore to be employed both in the study and on the stage.

2. To advance the interests of the drama in the United States by furthering the production of the best plays interpreted by the best actors.

3. To encourage the establishment of a national theatre which shall hold up a lofty standard before all other theatrical enterprises.

4. To stimulate the study of the drama of the present and of the past in our universities, our colleges and in our schools.

5. To organize throughout the United States subsidiary associated groups to further these aims and purposes.

### JOHNNY DOOLEY BANKRUPT

Johnny Dooley joined the ranks of the theatrical bankrupts last Friday when he filed a voluntary petition in the United States District Court, listing his liabilities at $4,308.45 and assets at $250. The comedian opened last week in "Bunch and Judy" at the Globe Theatre.

The money owed by Dooley is for various items, including theatrical scenery, notes, and services rendered, and goods delivered, etc., in and out of the profession. The creditor with the largest theatrical claim against Dooley is the Robert Law Studios to whom $600 is due for scenery.

Other creditors include Harry A. Romm, Le Maire & Davidow, and Chamberlain Brown, the three having bills against the comedian for a total of $745, due for commissions. The Algonquin Hotel is also listed as a creditor.

Three theatrical trade papers, one of which has suspended publication, are listed by Dooley as being due a total of $604. Lester B. Nelson, of 1472 Broadway, is attorney for Dooley, whose real name is Dool.

### NO ROAD TOUR FOR "STAIRS"

Joseph E. Shea says he is not going to take any chances with playing "On the Stairs," which he withdrew from Daly's 63rd Street theatre Saturday night, on the road this season. Shea declares that he is negotiating with persons in Chicago and Boston to present the play in their cities and assume all financial obligations. Shea says he is to get a substantial sum of money and 50 per sent interest in each of the companies without risking any loss. He also states that he has closed for the production of the play in London this season, getting $7,500 for the continental rights outright.

### CHECKS FOR EQUITY MEMBERS

The Equity legal department is holding checks in settlement of claims for Ann Smith, Marie Miller, Violet De Chevrier, Charles Murray Blackwood, Larrie Lawrence, Salome Clark, Royal Trott and Margaret Royce Collignon. They would like the above mentioned to communicate with them.

WALTER ETHEL
**WARD & DOOLEY**
IN
**"I CAN DO THAT TOO"**
BY
MISS ANNIE KENT

PANTAGES CIRCUIT. DIR. TOM KENNEDY

### "HOSPITALITY" FUTURE IN DOUBT

With the picking up of more than $1,000 business last week, despite a poor Thanksgiving matinee, the Equity players are undecided as to whether or not the run of "Hospitality" will be concluded at the Equity-Forty-eighth Street Theatre on Saturday night.

When the attraction received unfavorable comment at the hands of the reviewers and the business was poor as a result the Equity Players decided that they would take "Hospitality" off and produce another play to take its place next week. "Why Not," a satirical farce by Jesse Lynch Williams, was decided upon as the next production. The casting of the play was quite difficult and therefore the selection of the cast was slow. Various people were tried out in the numerous parts of the play and changes were made frequently. On Monday it was decided that Jane Grey, Tom Powers, Norma Mitchell and Cecil Yapp were well fitted for their parts and that the balance of the cast would be easy to take care of. The stage directors informed the committee that they would be in a position to get the play ready for production if required by next Monday. However, a meeting of the board thought that it would be much better not to hurry the rehearsals and then to take the play out of town for a tryout before bringing it into the Equity-Forty-eighth street house.

The majority were in favor of this move and then the question as to what would be done with the house came up in the meantime. Several of those in attendance stated that they thought "Hospitality" had not been given a proper chance and that it should be continued until the new play was ready. They stated that the night "Hospitality" opened that there were five other openings with the result that the "third string" critics were turned loose to give their opinion of the play. That subsequent to that time two of the "first string" men came in to the play and that both of them spoke of it in most favorable terms. These people suggested that possibly others of the "first string" would come along and give the show the "Once Over" and that their opinion might be in accord with their two brethren. Then should these people reverse the decision of the "substitutes" that no doubt interest would be manifested in the play by the public. This plan was looked upon with favor when one of the members said that two plays were desirous of coming in and that the society could get $3,500 a week for the four walls pending the arrival of the new show. This member pointed out that no expense would be incurred by the organization and that when the new play was ready the house would be vacated.

One of the plays offered was John Golden's "Seventh Heaven," which is now playing at the Booth Theatre. Golden, it is said, desired to transfer his play to the Forty-eighth street house but would not consent to any short term limit of tenancy. The Equity people informed him that he might have the house for two or three weeks but that would be the longest period. The other proposition made for the house was on behalf of the producers of the Ku Klux Klan play, "Masked Men," which is playing at the Ford Theatre, Baltimore, this week. A representative of the players was despatched to Baltimore on Monday night to look at the show. Should he consider it in shape to come in the house will then be rented for that show for the short term period.

In case the representatives does not approve of this play the current production will be kept at the theatre until the arrival of the new show, which is expected to be in readiness about Christmas.

### NEW THEATRE FOR LITTLE FALLS

LITTLE FALLS, N. Y., Dec. 4.—A new theatre, seating 1,600, will be erected in this city by William Berinstein, of Albany, who owns the Colonial and Hudson theatres in that city. The Little Falls will be the fifth one owned by Berinstein, who also has two theatres in Elmira, the Mozart and the Majestic.

### No. 3 "BLOSSOM TIME"

Rehearsals for a number three company of "Blossom Time" commenced last week. The new company will tour the south and middle west, and will be produced under the direction of Frank Gillespie.

# VAUDEVILLE

## TWO-WEEK LIMIT FOR ACTS IN N. Y. CITY

### MUST ALTERNATE OUT OF TOWN

"New York routes" are a thing of the past for acts working on the Keith circuit, under a new ruling which allows no more than two consecutive weeks for all acts playing the theatres in New York. This ruling was passed in order to give the out-of-town theatres and managers opportunities to offer better shows, and give to the public in other cities bills as good as those which play in New York.

The system under which this will be carried out will allow acts to work two houses in succession in New York, but they must then play at least two weeks out of town, and then may come back to New York for two weeks more, and so on, alternating between New York and out-of-town houses. This does not mean that the acts will play only two weeks out of New York, and have to come back. The routes are being arranged for the convenience of artists, and in some cases, they will play New York for two weeks, go out for three, four, five and six weeks, and then come back to the city for two more weeks.

This arrangement is not only beneficial for business in theatres out of the city, but also to the houses in New York, as the complaint about "the same old faces over and over again, in each theatre," will be done away with. A great many of the theatre-going public do not confine their amusement expeditions to only one theatre, but go to a different house each week. These people often have been compelled to see a number of the same acts in both houses each week. Under this new system, they are practically guaranteed a majority of new faces in each house.

Thus, it is found, the system is also of ultimate benefit to the artists themselves, inasmuch as it allows more of them work. It also aids a great many acts to secure more work in New York than could appear previous to the installment of this policy.

### N. V. A. COMPLAINTS

Harvey, Heney and Grace have complained against Hall and Dexter, alleging that the latter team is infringing on their golf-bag bit, containing the saxophone and trombone.

Kate and Wiley state, in a complaint against Florenis, that the latter is infringing on their entire act, and particularly the pedestal idea.

The Arena Brothers claim that Gene and Rittley are infringing on their bit consisting of the comedian taking the glasses of beer from his pockets.

### FIFTH AVENUE CELEBRATING

In celebration of its 49th year of existence Proctor's Fifth Avenue Theatre is bedecked in flags and trimmings this week and a nine-act show is given each half. The management have arranged several special features for the week and also have invited some of the old time artists who tread the "boards" there in the old days to visit the house.

### LINDSAY PRODUCING REVUE

Earl Lindsay, who just staged Frank Farnum's new revue, which was so well received by the critics and the public, is now at work producing a new revue of his own for vaudeville. In the cast are the Ryan Sisters, Virginia Smith, George Pierce, Charles Essley, Doris Vinton and others. The act will open on December 11.

### NEW KEITH HOUSES FOR NEW YORK

Having opened all the new Keith theatres in Ohio which were under construction, E. F. Albee will now devote his attention to Greater New York, where three theatres are planned to be in readiness within the next year and a half. The first of these is the new Orpheum Theatre in Brooklyn, which is now under construction and which will out-do all New York vaudeville theatres in splendor and magnitude. The other two are on West 125th street and in Flushing, Long Island, regarding which nothing definite has been stated beyond the fact that the sites for both have been secured and that construction is to be started this Spring on both.

All the new Keith houses to be constructed will be done on a larger scale than ever, the minimum cost for each to be from $1,500,000 to $2,000,000. The new Orpheum now being built will seat 3,500 and will resemble "The Perfect Playhouse," Keith's Palace in Cleveland, recently opened, after being built at a cost of $5,000,000. This house will succeed the present Orpheum Theatre as the big-time Keith house in that section of Brooklyn.

The theatre on West 125th street is to succeed the Alhambra, and will also seat about 3,500. The Flushing Theatre, it is understood, will be on the style of Keith's Fordham, and will seat about 2,500.

### NEW "FLAPPER" CONTESTS

A new series of "Flapper Contests" was started at B. S. Moss' Franklyn Theatre on Monday night, in the way of an experiment, and which, having proved successful, will be introduced into the other Moss and Keith houses running local contests. The "Flapper Contest" consists of eight local "flappers," who are given an opportunity to display their talents in the way of singing, as well as "flapperism." Each contestant is allowed to sing a number, a special pianist being provided for them, to enable proper rehearsals of their songs. Harold Eldridge directed the contests and will place them in the other houses.

### RUTH BUDD ON PAN TIME

Ruth Budd, who closed recently with one of the Shubert units, opened on Sunday, December 3, for a tour of the Pantages circuit, at the Chateau Theatre in Chicago. She will open in Minneapolis on December 10. The Chicago house is now used as a four-day stand for the acts playing the Pantages time before beginning their route, instead of playing it on the way back.

Josie Heather also opened for a tour of the Pantages circuit in Minneapolis on December 3.

### MATINEE PRICES BOOSTED

Prices for the Saturday matinee at the Keith-Moss Flatbush Theatre were increased last week. Business at this house has been exceptionally good at the Saturday matinee, with the result that Eddie Reilly, general manager of the Keith-Moss interests in Brooklyn, decided to boost the Saturday afternoon prices from 39 cents to 55 cents for the front of the orchestra, and for the rear of the lower floor from 28 to 39 cents. The price for the balcony remains at 28 cents.

### MAE DEVEREAUX IN ACT

Mae Devereaux, last seen in the Zeigfeld "Follies," who secured a great deal of publicity through a fight with Jessie Reed, in which she came out victorious, will open in Keith vaudeville at Moss' Jefferson Theatre on Thursday, December 7. With her will be the Los Angeles Orchestra.

### NEW NAME FOR DANCING ACT

The title of the "Potpourri" Dancers has been changed to the "Cosmopolitan" Dancers. They open at the American Theatre, New York, this week.

## NEW POLICY FOR LOEW HOUSES

### AFFECTS CALIFORNIA THEATRES

A new policy will be inaugurated in the Loew film houses on the Coast, beginning with December 17th, when Bessie Clayton will open at the State Theatre, in Los Angeles, for an indefinite run between that house and the Warfield in San Francisco. Loew had discontinued the vaudeville policies in these theatres when he relinquished all the Western houses to Ackerman and Harris, holding on to these houses and operating them under a motion picture policy.

The new policy will keep motion pictures as the featured policy of these houses, the vaudeville feature to be one big act which will make the program work in a similar manner to those of the Strand or Rivoli in New York. Miss Clayton, for example, opens at the State in Los Angeles, with a company including the Glorias, dancers last seen at the Winter Garden in New York, and James Clemens, and appears at that house for two weeks. She then goes to the Warfield in 'Frisco for two weeks, and returns to the State for another two weeks, back to 'Frisco, and so on for sixteen or twenty weeks. New material is to be offered every time she returns to each house. Incidentally, this will be the first time in her career as a headliner, that Bessie Clayton will appear on a so-called "small time" circuit, giving three performances a day.

Other feature acts are to be signed to fill in the two weeks between the re-appearance, and will alternate with the other act in appearing at each house. This will be worked up until a sufficient number of acts have been secured to run each house on a sort of musical comedy stock company basis in conjunction with the motion pictures.

### INDEPENDENT AGENTS ORGANIZE

CHICAGO, Dec. 2.—The independent agents of Chicago have formed an organization which is known as the "Associated Independent Artists Representatives of Chicago." A general meeting will be called every Saturday afternoon at 2 o'clock in the offices of Jack Fine located in the Masonic Temple building. The following names comprise the membership: Sam Kramer, Harry Santley, Al Weston, Emery Etelson, Gladen-Morse, Harry Markham, Sam Roberts, Halleb & Infield, Elme Jerome, Wm. S. Canaham, Alen Sumers, Charlie Mack, Seymore Shapiro, Miles Ingels, Sidney Shalman, Shalman Brothers, Earl Girdella and Jack Fine.

### MASTER'S AND KRAFT'S NIGHT

The next "Clown Night" at the National Vaudeville Artists' clubhouse will be held under the direction of Masters and Kraft and company, who produced one of the biggest successes among last year's "Clown Nights" at the club. It will be held on Tuesday evening, December 12.

Last week's "Clown Night," offered by Butler, Parker and Green, proved to be one of the surprises of the season, and one of the best offered in the clubhouse as yet.

### PEOPLES CHORUS AT RIVERSIDE

B. F. Keith's Riverside Theatre will celebrate its anniversary and holiday week beginning December 18th with a programme of special novelties and attractions. One of the features will be the appearance of the Peoples' Chorus of one hundred and fifty voices on December 21 and 22. They will be conducted by L. Camillieri.

### "WORDS AND MUSIC" ATTACHED

Ned Dandy's new vaudeville act "Words and Music," which he was breaking in at the Strand Theatre, Bayonne, N. J., came to grief on November 22nd when Katherine Murray, actress, sought to satisfy a judgment held against Dandy, by attaching the money due the act as well as the costumes and scenery. Miss Murray, who is also in vaudeville, acted through her attorneys, Kendler and Goldstein, and the New Jersey authorities.

According to Miss Murray's attorneys, she sued Ned Dandy about four years ago and obtained a judgment of $200.00. The suit was brought on account of a breach of contract, Dandy having failed to deliver material for an act after he had been paid for it. Since the judgment was handed down, interests and costs raised it to a total of $350.00.

The money received by the actress through the box office at the Strand Theatre did not meet the required $350.00 with the result that the scenery and costumes are being held by the authorities in Bayonne until they can be converted into cash.

### YOUNG ENTERTAINS FRIENDS

Charles W. Young tendered the usual Thanksgiving dinner to a number of his friends at the Elks' Club, New York, on November 30. The following attended: Willis P. Sweatnam, Charles Sturgess, Will Hardman, Hugh A. D'Arcy, William Lydon, Major Burk, Ralph Delmore, Mrs. Charles Mason, George Gorman, Katie Emmett, Maggie Leclaire, Joe Norcross, William Phillips and Banks Winter.

Mr. Winter sang "White Wings"; the Little Old New York Trio offered a number of Harrigan and Hart songs; Dick Quilter sang "Slavery Days" and Sammy Flynn, a medley of old-time songs. Barney Fagan sent a wire from Peoria, Ill. Four cuts of mince pie were sent by special delivery to Proctors' Fifty-eighth street Theatre to invited guests who could not attend, including Eddie Gerard, Laura Bennett, Annie Hart and Frank McNish.

### BERNSTEIN'S SUNDAY BOOKINGS

Sam Bernstein is now giving employment to forty-nine acts at the five Sunday concerts he is booking in New York and Brooklyn. At Miner's Bronx, fifteen acts are used; at the Empire Theatre, Brooklyn, ten acts are used; at the Casino, Brooklyn, twelve acts are used; at the Fifth Avenue, Brooklyn, and the Gotham, Brooklyn, seven acts and a feature picture are used.

### WOHLMAN'S COMPLAINT SETTLED

The complaint of Al Wohlman, made in the N. V. A., against Franklin and Hall, has been settled to the satisfaction of both parties. The team have announced that they will eliminate the gag referred to in the complaint about the International Correspondence School, and that the infringement was unintentional.

### "OPPORTUNITY NIGHTS" AT RIVERA

The Rivera Theatre, in Brooklyn, will inaugurate a series of "Opportunity Night" contests on Thursday night, December 14th, for local talent. The contests will be held under the direction of Harold Eldridge.

### WALDMAN BROTHERS TEAM UP

Teddy Waldman, formerly with Eva Tanguay, will be seen in a new act shortly with his brother Shep, in which they will open shortly. Paul Gerard Smith is writing the vehicle for them.

### TEN ACTS AT THE CITY

A "Happiness Carnival" was started this week at Fox's City Theatre, an unusually large show being given for the seven-day period. Ten big acts are being shown, in addition to the regular pictures.

# VAUDEVILLE

## PALACE

A fairly good bill, composed of standard turns, but in need of rearrangement. Dancing predominates throughout, at least six acts doing the same style of steps, with two of the offerings doing practically nothing else.

The Four American Aces, composed of Roy Luken, Joseph Kuhne, James McCall and Charles Seymour, gave the show an unusually fine start with their "sensational casting exhibition," which is not a mere billing phrase.

The second spot proved too much for Dave Bender and Harry Armstrong, in "Just a couple of good men gone wrong." They went worse than "wrong." The early part of their offering was a poor effort at comedy nonsense and they closed with a stunt that was preceded by some stalling, not worth while stalling for.

William Halligan, in "Highlowbrow," a diverting offering by S. Jay Kaufman, put the show on its feet again, in short order. Parts of the act were seen in a production about three years ago, and since then some clever bits have been added to it. Halligan was ably assisted by Miss Marion Day, William Crowley, and George Spevin. The act opens with a telephone conversation and the three subsequent presentations are taken from well-known short stories. With the exception of a few minutes, the stage is in darkness, and as patrons are still coming in, seating them is a problem, which may result in the sketch being moved down the bill. Despite the position, the act scored strongly.

One of the repeaters on the bill, Will Mahoney, in "Why Be Serious?" did his comedy stuff with much success, with the help of a song or two, and his dancing, which he is developing as he goes along. He had little trouble in getting across big. A new bit, that of a take-off on Jolson doing a Mammy song, was a wow and unusually funny.

Marion Harris, phonograph artist, with J. Russell Robinson at the piano, sang several songs, in good voice, scoring when she sang the kind of song best suited to her style of delivery. For no special reason, as far as the good of the act is concerned, Miss Harris sang some ballads which slowed up her performance and which were plainly not the type of song that she should sing. Mr. Robinson, who is an excellent pianist, started off on the wrong tack when he played some of his old songs, all of them being too old for the audience to go wild about.

The first half was closed by Gladys Clark and Henry Bergman, with Margaret Hoffman, in "Seminary Mary," a novelty sketch by Joe Browning. The first two have real musical comedy qualifications, as far as singing and dancing is concerned, and the rest of the act is interesting. Miss Hoffman as the seminary principal, could not have been better cast.

The second half was opened by Kitty Doner, with Sister Rose, and Brother Ted, with Eddy Fitzgerald at the piano. The "League of Song Steps" offering went over better than ever and was genuinely entertaining all the way. According to Miss Doner's announcement the act is breaking up after this week, which seems almost a sacrilege.

Gordon Dooley and Martha Morton, "famous babies from famous families," gathered many laughs with both comedy and dancing. Dooley still takes the falls as only he can take them, and Miss Morton is a clever dancer.

The Four Mortons, Sam, Kitty and Clara, recently returned, held the next to closing spot in a variety turn, that included comedy, dancing and specialties. They closed with the five Mortons dancing, after a bit of clowning.

Ted Lorraine and Jack Minto, with Margaret Davies, closed the show in a miniature musical comedy adaptation entitled "The Moth and the Flame," a novelty dancing act.—M. H. S.

## VAUDEVILLE REVIEWS

## RIVERSIDE

A meagre gate at the Monday matinee did not retard the enthusiasm of the comedy carnival bill headed by Raymond Hitchcock. Surrounded by eight other corking good acts, the erstwhile stellar luminary of "Hitchy Koo" and "Ziegfield Follies" fitted in nicely in next to closing spot, with a collection of stories that were put across far more cleverly than they were. The Hitchcock delivery gave new punch to several "repeaters." In fact, we enjoyed the Hitchcock version of them much better than when we had originally heard them. Particularly his gag about the Philadelphians executing two letter carriers because of having mistaken them for Confederate soldiers. He made them howl louder than ever with another gag about an alien phone number discovered on his person by his wife. The note read "Evelyn, 2345 Circle." When confronted by his better half he explained that it was a tip on a horse, the numerals being a bookmaker's booth. Everything went lovely until the next day, when his wife apprised him that the "horse" had phoned, accentuating her remarks with a gigantic edition of Dante's Inferno.

Running a close second to the topliner was the offering of Renee Robert and the Giers-Dorf Symphonists. Miss Robert is a premiere danseuse of exceptional ability, who offers a varied program of dances in which she combines beauty, agility and poetic motion to the best possible advantage. She does a waltz number with one of the men from the band, follows with a remarkable Indian rhythmic dance, in which she does some remarkable splits and back kicks, returning later for a Hawaiian dance, on her toes. Each number is accompanied by an original costume creation, with several of them reaching the pinnacle of gorgeousness. The band, a mixed combination, delights with a number of selections, as well as accompanying the dancer for her specialties.

Paul Murray and Gladys Gerrish have a novel and entertaining specialty in their "Studding Stars," in which the girl attempts prototypes of such feminine favorites as Marilyn Miller, Ann Pennington and others. The man handles the introductory numbers, harmonizing with her at the finish in "The Love Nest" duet from "Mary," and "I Love You," from "For Goodness Sake." Both have good singing voice and a sufficient degree of personality to make everything they do count.

Sam Moore and Carl Freed duplicated their usual success with their instrumental oddity, "Spooning and Balooning." Their comic make-up and talk stuff fits in nicely with the scheme of their act and helps to keep it moving at a racy pace. Moore extracts melody from a handsaw, while Freed accomplishes a similar feat with a couple of table spoons.

Bert Levy, the popular artist entertainer, has prefixed his sketchograph offering with a short film showing the artist entertaining poor kiddies abroad. His subsequent sketches of Roosevelt and Woodrow Wilson brought applause that proved the esteem in which both are held regardless of a difference in political creed.

Irving Fisher, assisted by Don Prosser, at the piano, got over nicely in a song cycle, which ran the gamut of from classical melodies to songs of the hour.

Billy Chase and Charlotte La Tour repeated their previous success in Paul Gerard Smith's double-exposure comedy, "Around the Corner," assisted by Nell Elsing and Scott Moore.

Bernt and Partner opened the bill with a lively acrobatic novelty, while Mme. Bradna closed with a circus act, in which she did some remarkable equestrienne feats atop a white steed.—E. J. B.

## COLONIAL

The show, as laid out on Monday afternoon, was a good one. The attendance was also good. Yet, act after act appeared and went off without getting half the appreciation they generally did receive. This was particularly noticeable in the second half of the show, which contained three acts out of four which always stop shows and are the hits of the average bill. At this matinee they had to work considerably harder than ordinarily to pull the audience out of the apparent lethargic fit into which it had fallen.

A very well-mounted opening act is offered by the Four Phillips, consisting of two men, a woman and a boy. Not only is it attractively staged, but the work of the quartette, in the line of juggling, gymnastic and acrobatic work is exceptional.

Joe Roberts found it slow going with the early portion of his banjo offering, but woke them up with some popular numbers which he played at the finish of his act. The use of the "Hungarian Rhapsody" at the opening of the act is good enough, but to play the entire selection all the way through, using all movements, makes a draggy opening for the average vaudeville audience. As a banjoist, he's one of the best.

Valerie Bergere and Company did very well, considering the mood of the audience, with "Oh Joy San," a comedy playlet which shows Miss Bergere in her best character. The vehicle is very much on the same style as the "Cherry Blossom" offering which Miss Bergere used a few years ago, this one being the tale of an American chap who has married a Japanese girl, and despite "too much mother-in-law," love each other forever. Amen. The cast is very good, special praise being due to Violet Barney, Katharin Kavanaugh and Herbert Warren.

While "Oklahoma" Bob Albright did well, the real "wow" to his act came at the finish, when the big Westerner introduced a colored pianist, and a colored dancer, who did a buck and wing routine that was a riot. The boys were called back for several encores.

Maurice Diamond and Company, which included Helen McMahon and two other girls, also found the audience in its brief good humor. Diamond is doing a better act than ever, at present. The "rag-doll" bit which he has been doing for years was sold more effectively, and Miss McMahon appears to better advantage than she ever has before. The other two girls do songs and dance bits, one a toe solo, which go over nicely. It was Diamond's Russian accentric which brought the act back for encores in closing the first half.

Slumber then descended upon the audience, and especially upon the balcony and gallery. Joe Browning secured most of his laughs from the orchestra portion with his clever single, which naturally, even though it is gags about women, would be above the "gods" in this house.

Irene Franklin received the major portion of her applause and laughs from the same section. Her numbers are clever, and her personality as lovable as ever. Just why the laughs didn't come as rapidly as Miss Franklin usually gets them, is a mystery which lies in the same reason that the other acts suffered. However, the downstairs part of the house didn't let her off until she had taken several encores.

The final and most conclusive proof that something was wrong with the audience came when Lewis and Dody didn't go half as well as they generally do. "Hello, Hello, Hello" got fairly good laughs, but after the ventriloquial bit, those in the balcony started to walk out. Most of the audience in the orchestra remained seated for Herbert's Loop-the-Loop and Leaping Canines, a very pretty dog act. G. J. H.

## BROADWAY

Arena Brothers, the opening act, present a series of tumbling stunts ably assisted by a dog. The dog is well trained and gets as much applause as the two acrobats.

Kennedy and Kramer followed with an excellent routine of buck steps that had the audience whistling and yelling. They have a singing opening that is very harsh on the ears and is totally unnecessary, but after that the act runs smoothly and the double buck finish by the man and woman with fast foot to foot work and some triple taps goes over great. The girl sings a song at one spot in the act and plays a banjo for her own accompaniment. It would be better if she merely played the banjo. But how that team can dance. The act is a little shy on costuming but this can be overlooked when you see the way they hoof.

The next act is one of those mysterious things. It may be a good act if you understand that "vonce" is German or something for bedbug. This is the only laugh in the turn, but evidently the crowd from the Turn Verein were out in force because they got it. The billing on one side of the stage reads "Mme. La Vonce" and on the other "Herbert Ashley and Company." The two acts argue for possession of the stage with Ashley, a typical burlesque Hebrew comedian, making wise cracks, the wisest being the "vonce" gag. Mme. La Vonce is very statuesque and displays a shapely back and lots of it, but we expected her to pull the wig at any moment. The act limps along and Ashley does a couple of parodies that might be funny if he stood on one ear and took a couple of falls. Even at that he could be worse. When the act started to flop at the finish he brought out the Mme. again and pulled a parody on the wedding march. The straight sings a couple of numbers.

Cecille Weston, accompanied at the piano by a talented young girl, pleased with a series of dialect numbers interspersed with some monologue. She works easily with a peculiar throaty voice and handles the dialect stuff nicely. She puts her comedy lines over without much of an effort, although much of it is by no means new. Her Hebrew was very good but her Irish was not so strong. This is probably due to the song itself, "O'Reilly, I'm Ashamed of You," which is not a wonderful number but out of which she got more than most of the performers this reviewer has heard use it.

"Right and Wrong" is all right as far as laughs goes and is well acted besides, but as far as being possible is concerned it is all wrong—except in vaudeville. An authoress steals her own coat and is condemned to five years in jail by the judge when up speaks the hero from the audience who claims he is the man who caused the girl's downfall and wants to take her place. The judge marries them and they finally confess to each other, she that she has been looking for human interest stuff and he that he is a famous explorer who hates to be a hero and has wanted to take the part of some poor unfortunate. Out of this meager plot the performers get a multitude of laughs, the situations being the familiar courtroom stuff and gags, each with a quaint twist at the end that makes them surprisingly enjoyable.

Regarding Miller and Mack, they worked as well as ever but for some reason they could not get the house with them. No matter what they did the house refused to laugh and their surefire stuff fell flat. There is no explaining the psychology of that audience.

The LaFrance Brothers closed the bill with a fine exhibition of head balancing and juggling and scored the hit of the show. They deserved to as they worked hard and are in a class by themselves in this style of act.

Youth and Melody and Allman and Harvey are also on the bill at the Broadway, but were not caught at this show.

C. C.

# VAUDEVILLE

## CENTRAL

The Four Marx Brothers may rely a good deal on hoke to put their stuff over, but if hoke is worked right it is funny and these four boys work it right. The show this week would be a rank fizzle were it not for the talents of the four, some peppy singing by White and Kranz, some fine dancing by Olga and Mishka, and a chorus that is not so strong for looks, but who surely do know how to dance.

The Novelle Brothers open the show, after a short introduction by the girls, with their familiar acrobatic and musical work getting the best hand as usual on their love bird bit, which they put over to a great finish. Somebody remarked, on seeing the way they played the violins, that they had "bow" legs, but these were not in evidence when they danced.

Marie Rossi, who is billed as the "Silver-Toned Soprano," followed, dressed in one of those tinfoil and tulle gowns. When she made her first appearance the silver-tones were slightly tarnished and needed polishing up pretty badly. She sang two numbers with equal results and then left the stage to give Olga and Mishka a chance to retrieve the show.

Mme. Olga is an adorable danseuse, whose face, hands, limbs and body all unite in portraying the spirit of the dance and she is extremely graceful withal. Mishka makes an excellent partner and the pair work with an ease and abandon that is charming. Olga is a dainty little thing, and their "Thousand and One Nights" was a thing of beauty and tastefully staged. During an interlude the girls of the ballet dance a minuet, seven of the girls working on their toes, one of the girls being slightly featured. Olga and Mishka then return for their minuet and here Olga does some of her best work. The act finishes with this number, the girls coming on for a bow.

Kranz and White stepped on at this stage of the proceedings and put some life into the going. Up to then things had been kind of slow, but when they opened with their song the house was theirs. White seemed disappointed when he didn't get a hand on his "I love vegetables," but he should know the house better than that. They will laugh, but they hate to applaud until the finish. The comedy in the turn is really good, and this pair know how to put it over. Their voices are excellent and they do their best work when they are singing. White's trick of repeating his gags is effective and his jumping into the orchestra to do the directing is all right, if he has a union card. He does it so well that he must have.

The Four Marx Brothers come on and proceed to tie the show in knots after a short preliminary. They come in as four different characters who want to act, although they have never been on the stage before, and each one's claim to histrionic ability lies in an imitation of Frisco. After they convince the manager that they are qualified, they ask for the girls, which is their exit cue. Before this, however, they have put across some of the finest fast hoke seen in some time, many of the stunts being absolutely new and good for laugh after laugh. The lines are all done in rhyme.

This scene gives way to the girls who are seen in shredded wheat costumes in a pretty South Sea setting. This scene is prettily staged and some very fine chorus dancing is exhibited, reminiscent of the "South Sea Moon" scene in the current Follies.

After the intermission the Four Marx Brothers continue with their antics. The harp solo is a very fine piece of work and the brother who takes the part of the father succeeds in putting his laughs over every time. Marie Rossi sings again in this portion and there is a remarkable improvement in her voice, she putting her song over so well that she brought the house down. C. C.

## 81ST STREET

Convulsive laughter shook the rafters of this theatre, had some fairly rolling out of their seats, and at least one woman was carried out hysterical who had been swept into this hysteria by dynamic gales of successive laughter contributed by Manager Lewis's all-comedy bill. If the authorities should find it necessary to conduct a grand jury investigation in an attempt to run down the culprits we fear for Bert Wheeler, of Bert and Betty Wheeler. Bert was the arch conspirator of it all and deserves anything they may desire to do to him. If any of those present last night should be empanelled in the jury we are confident that they will find him guilty, with a recommendation that he be given an indeterminate sentence in vaudeville doing exactly the same sort of thing that set the Monday night audience in the panic of laughter.

But Bert had many accomplices, otherwise known in legal parlance as accessories after the fact. The list included Dotson, William and Joe Mandel and the delightful Betty Wheeler. Even Owen McGiveney momentarily discarded the seriousness and dignity of the protean actor to do a bit of clowning, if only to establish the fact that even dramatic actors have a sense of humor.

The cause of the hilarity was "The Wager" which comes at the fag end of the show. Wheeler has wagered $200 with Manager Lewis that he can duplicate the protean feat of McGiveney. Although Lewis is a local youth he has Missourian tendencies. Wheeler presses the above mentioned list of conspirators into service and although he accomplishes the biggest comedy hit of the year, he loses the bet. But what's the odds? He and his co-workers have at least that amount of fun wrestling with characters from Dickens while the audience has had a million dollars' worth of laughs.

In addition to appearing in the afterpiece, Bert and Betty Wheeler dispensed much laughing gas with their clever concoction of foolery and songs. Wheeler affects the shiftless type of youth, sprawls all over the stage emitting wise cracks and getting in some pantomimic stuff that is remarkably clever. Betty proves a creditable foil for his mirth-provoking proclivities, sings a song or two, with Bert also bursting into melody at the close of his act, offering a clever impression of Karl Norman and Jack Norworth singing a duet.

William and Joe Mandel were another comedy wow with their travesty on balancing acts. Their awkwardness, which is affected, is a comedy gem and keeps the mobs in roar every minute they are on. Bert creeps into this act, too, making it even more humorous than ever.

The dramatic note was sounded by Owen McGiveney in his remarkable protean playlet, "Bill Sykes." McGiveney is a dramatic actor of first rank. In lightning-like fashion he essays the roles of Monks, Fagin, Nancy, the Artful Dodger and Bill. His interpretation of the latter stands out like a kohinoor among his other characterizations. It is a veritable gem of histrionic endeavor and establishes McGiveney as a dramatic actor of the first order.

Dotson, the dusky demon of dance, also scored on his own in a routine of difficult dances which he puts over with the nonchalance and ease that is typical of the negro. His routine includes buck, clog and some fast eccentrics. He works like a trojan and well deserved the success he achieved.

Beege and Qupee opened the show with a clever skating novelty, while the silent drama, "Ebb Tide," rounded out the bill. E. J. B.

---

**John Wray**, who appeared in the leading role of "The Nightcap," is to appear in vaudeville in a playlet written for him by J. C. Nugent, author of "Kempy." The act will be presented by Harry C. Herts and is booked over the Keith Circuit of theatres.

## GARRICK
**(Chicago)**

The Shubert Unit, Weber and Fields in "Re-United," had little trouble in filling the Garrick to capacity. Most of the patrons were young people who had never seen the comedy team before and so availed themselves of the opportunity. As a whole the unit is quite similar to the others that have preceded this show, with some vaudeville acts, followed by the usual revue.

The program starts with a musical offering, entitled "Just Girls," who do a little song and dance which serves the purpose of an opening bit.

The Ladellas followed in clever dancing and comedy. The boys put over some difficult acrobatic bits and this, coupled with the other bits, closed the act to a strong hand.

Lynn Cantor pleased with a cycle of songs, affecting the jazz style of delivery.

Charles Aldrich, with his lightning changes and other specialties, most of them very original, was next. Some of his changes were done so fast the audience was puzzled and he gathered many laughs with his trick handkerchief.

Pauline Bent offered some musical diversion, and was followed by Sid Gold in several songs of his own conception. His impersonation of Frank Terry singing "Mr. Booze," was splendid and went over very well.

Weber and Fields were preceded by another interval filling specialty, that of a song by Lucille Arden.

The old-time comedy team received an ovation on their entrance. The comedy in their first scene takes place in a pool room, furnishing many laughs. This closed the first half of the show.

A pretty Holland scene with a Dutch number called "Tulip Land," a little comedy, another song and some dancing, opened intermission. The two girls, Misses Bent and Claire, pleased immensely in several songs. Their take-off on Gallagher and Shean was great.

The show closed with the revue which gives Weber and Fields another opportunity to shine, doing some wonderful comedy bits. The girls of the chorus do many numbers and fill in nicely here and there. Several tuneful numbers, especially the song sung by Miss Cantor, which is done with scenic effect, helped in filling in intervals also. R. E. R.

### CHINESE BAND BOOKED

SAN FRANCISCO, Dec. 4.—The Chinese Band, which recently played the Golden Gate Theatre, has been booked for a tour of the Orpheum Circuit. The band is composed of 16 pieces and the ages of the members range from 17 to 20 years. They are costumed in Oriental fashion and make a pretty picture on the stage, as well as a distinct novelty.

### JUST COFFEE AND ROLLS

A three-act is playing the last four days of this week at the Hill Theatre, Newark, N. J., this week for the net sum of $23.75. They are to give three performances a day. The house is booked by the Jack Goldberg Agency, which is said to supply the entire vaudeville program for the theatre for from $450 to $500 a week.

### CONCERTS AT AMBASSADOR

The Sunday vaudeville concerts held at the Winter Garden in the past will be given by the Shuberts at the Ambassador Theatre beginning with Sunday, December 10.

### DIRECTOR'S HANDS INSURED

SAN FRANCISCO, Dec. 4.—George Lipschultz, musical director at the Loew-Warfield Theatre, insured his hands for $60,000, the policy reading $30,000 on each hand. His violin is insured for $3,500.

## PALACE
**(Chicago)**

Sophie Tucker is heading the bill, opening a two-week engagement. She scored a tremendous hit Sunday afternoon, doing number after number, with applause so gratifying that she made two curtain speeches in which the songstress evidenced her deep appreciation of the welcome more by what she was unable to say than by what she did say. The rest of the show is remarkably strong.

Johnny Singer and his Dancing Dolls opened the show with a splendid routine of dances that pleased.

Valand Gamble made mathematical ability entertaining. An assistant plays straight, which enables the counting marvel to score. The act is a real novelty.

John Davidson, in the dramatic sketch "Circumstancial Evidence," gave a truly dramatic touch to the bill which was notable. The act has a cast of thirteen men and the story concerns a jury out on a case of which one of the members of the jury is guilty.

Leo Donnelly, assisted by Miss Marjorie Dalton, followed with a skit which is original and so well done that it figured importantly in the general excellence of the bill.

Don Barclay and Del Chain presented a type of comedy which is unique and one hundred per cent entertaining.

Sophie Tucker was next to closing and from start to finish registered in her best form. This is her first appearance here since her return from Europe.

Bob Snell and Ernestine Vernon brought the show to a triumphant conclusion with a ring act that is offered differently and which is replete with difficult tricks. R. E. R.

### U. S. NO PLACE FOR HER

Lena Solomons, an English vaudeville actress, is now on her way back to England on the White Star Line Cedric, the ship which brought her here, having decided that "the United States is no place for a British subject." Miss Solomons had arrived here last week, and when asked for a reason for her sudden change of mind about staying, she stated that she was taunted by American officials about her profession, and that she didn't like their remarks, even though they were supposed to be a form of humor. Miss Solomons made her decision to return to England while her case was deferred by the emigration officials pending information from the United States Counsel in Great Britain, from whom Miss Solomons had a letter of recommendation as an actress.

### YVETTE RUGEL IN CABARET

Yvette Rugel, vaudeville prima donna and standard Keith act, is being featured this week in the cabaret at the Monte Carlo, the newest supper club of the Salvin-Thompson chain of Broadway night places. The billing reads that she is appearing there through the courtesy of E. F. Albee.

Several years ago, when the Salvin group launched the Palais Royal with elaborate revues, it was considered as apposition by the Keith offices, inasmuch as it was within a stone's throw of the Palace. Perhaps the feeling was modified by the Keith folk as a matter of reciprocity for the restaurant men having permitted Paul Whiteman to play their theatres, although the musician had been under exclusive contract to them for the Palais Royal.

### DONER ACT TO SPLIT

Kitty Doner, who, with her sister Rose and brother Ted, are doing the act, "The League of Song Steps," at the Palace Theatre this week, will split at the end of the engagement. They will all continue in vaudeville in other acts. The Doners come of a theatrical family, their parents having appeared in variety forty years ago.

# VAUDEVILLE

## REGENT
### (Last Half)

After the usual picture and news reels had been displayed the curtain was lowered and the orchestra gave the finest overture they have presented so far, doing very well with the Lange arrangement of "Thais."

The Ovando Brothers opened the bill with some clean hand and head balancing work. The understander has a bull-like physique and works well with his partner. They use three pieces of special apparatus that go a long way toward dressing up the act. The finish, wherein the bigger of the two appears to be unable to lift the smaller, the smaller then raising the heavy with one hand, is tricky and effective.

Mammy and the Gold Dust Twins held down second position. Mammy is a big woman with a brown-skin make-up of the type familiar in vaudeville lately. She has a deep, powerful voice, a likeable smile and the ability of putting her songs over. She should not remove her gloves as everybody knows she's white. The gold dust twins are two good dancers who work together in imitation of the famous advertising duo and who work pretty clean at that, that is, outside of the specialy written opening which they gum up a little because of vocal disability. The act is pleasing.

The Ambassador Orchestra made a re-appearance at this house using a new drop and some new lighting effects, but the same repertoire. As usual they scored best with Commonostro, and next with "Floradora," the clowning saxophone doing good work. He is also good at slap tonguing. One of the trumpets is excellent. At the Thanksgiving matinee performance there had been a new cornet added and he read his part which had been placed in a large gramophone horn facing him. The band almost stopped the show.

Haines and Beck were another last minute change in the bill, taking the place of Lee and Cranston. The man is a good straight and the girl is a very excellent commedienne, working like a combination of Ray Dooley and Ruth Roye. She got laugh after laugh for her clever clowning and would have gotten more if the house had not been filled with kids.

Arthur West, using as good a collection of material as this reviewer has heard on the vaudeville stage this season, found the going rough. His chatter and intimate style were so much over the heads of those out front that his laughs came from about six people unless he pulled something they all could understand.

Heite and Reflow, assisted by Les Poe, closed the bill with a delightful song and dance offering. Poe has a good voice and serves as announcer. The girl and boy dance well together and the act has a bit of a theme running through it. The girl has a sweet voice, is a charming dancer, and has more than a little dramatic ability, being able to convey a load of meaning with a simple gesture. Needless to say she is very easy on the eyes. The act is a big time offering in every way.

C. C.

## JEFFERSON
### (Last Half)

The three shows on Thursday played to capacity audiences, the afternoon performance being cut instead of the supper show. The bill pleased throughout and had hardly a weak spot.

Redford and Winchester opened with a versatile routine of comedy, juggling and other entertaining bits, all of which went over easily.

In the second spot, Lew Rose assisted by a pianist, sang several selections in good tenor voice and could have taken no end of encores. Both the singer and the accompanist are above the ordinary artists.

Burke, Walsh and Nana had easy sailing with their comedy and dance offering. The comedy registered well, while the dancing did even better.

An unusually funny sketch was "Yes Means No," done by a cast of four men and a girl. The locale is a business office and the chief is a hard boiled egg who thinks that saying "no," is half the secret of success, etc. In giving his son good advice, he also offers him a bonus of $5,000 if the son will say "no" about fifty times a day. In order to follow out instructions the son says "no" to everything, even when unwise to do so with the result that funny situations arise, coupled with many laughs.

Miller and Mack followed with more comedy, all of their points getting across nicely. The make-up and dances scored as usual as did the latter part of the offering with Miller in female attire.

Mayme Gehrue and band supplied a diverting flash in which Miss Gehrue did several specialties, singing and dancing with a novelty touch, as well as making many changes of costume. The band of seven pieces followed the lead of successful orchestras and used some lightning and other novelty effects.

The next to closing spot held a corking good team in Newhoff and Phelps, who put over some clever material in a clever manner. While the routine consists mostly of songs it follows out the general theme of a loving couple having their ups and downs, etc. The opening song, "Toot Toot, Tootsie, Goodbye," is a "wow," and the rest of their repertoire was unusually well received.

Zeno, Moll and Carl closed the show with an excellent casting and acrobatic exhibition. One of the team did some comedy as well as some work on the trampoline. The other two made the patrons gasp with some of their stunts.

M. H. S.

## COLISEUM
### (Last Half)

Holiday attendance here on Thanksgiving evening, which means capacity business. A few standees in the orchestra were also noticeable. Charles Eggetts has left the Coliseum after being here since the house opened. Emil Lowenstein is now conducting the orchestra, succeeding him, and appears to be a very capable successor to Eggetts. This is saying a great deal, for Eggetts was one of the best on the circuit.

Loyal's Canines started the vaudeville portion of the show, following the orchestra's inning. Loyal has a very appealing dog act, the animals being very well trained and doing some stunts which brought plenty of laughs and applause.

It's been quite some time since Mignon has been seen in New York houses, and with her return to the local theatres, she is offering some new material, as well as some of the old. Mignon is a clever mimic and does her impersonations faithfully. However, it seems to us that she could select better known numbers than "The Military Bride" bit for Nan Halperin, which she has been doing for some time, and the work of Emma Trentini isn't very familiar to vaudeville audiences, as the prima donna has only played a few weeks in American vaudeville during the past five years or so. With Mignon's ability she could do more effective bits in place of these and get bigger results.

Harry and Emma Sharrock are doing the same act also, but here is the type of offering which doesn't require new material, for one can never tire of these two excellent show people. Their personalities make you like them, and the comedy, intermingled with the amazing speed with which they do their mind-reading bits, makes them one of the most entertaining acts in the business.

George Moore, last seen with Mary Jayne, now has very pretty and shapely girls, Margaret Quimby and Marion Gould with him, and is doing a new act which should be welcome on any bill. It will be reviewed in detail under new acts.

Bob Willis is a monologuist who actually tells stories which aren't being told by every other single who uses a brogue, and whose stories are really very funny. After keeping the laughs coming for twelve minutes with good yarns, he did a sentimental bit about "home" which is also a welcome relief from the run of attempts at pathos done by many singles. A great act.

Florence Walton, supported by a dancing partner and two very good musicians in the form of a violinist and pianist, closed the show with her dance offering. She shows a beautiful wardrobe and some dance work which pleased immensely.

G. J. H.

## PROCTOR'S 23rd STREET
### (Last Half)

Five acts of vaudeville and "The Sin Flood," a film drama, divided honors on the new bill which ushered in the Thanksgiving holiday at this house. The latter is probably a film version of "The Deluge," produced on the speaking stage by Arthur Hopkins several years ago and which was revived for a time last season.

Gillett's Country Village, a novelty animal act, opened the bill to a good start. In this offering a varied collection of quadrupeds essay principal roles in a rustic comedy and go through their parts with an intelligence that is almost human.

Cook and Rosevere, a mixed team, followed with a fairly diverting musical comedietta. The action takes place outside a rose-covered bungalow. The boy enters to post a letter in the mail box adjacent to the bungalow, discovers the girl and then both discover they were schoolday sweethearts. The idea of the act is good, but the ensuing dialogue does not sustain expectations. Instead of braving originality in the laugh material, they depend solely upon tried and true veterans of the laugh department that bring ripples in spots that should have been capitalized for hearty laughs. A duet at the opening and another at the finish helped the act nicely.

Raynor and Merritt, on next, has nothing to differentiate them from the routine sidewalk conversationalists. One of the men works straight, the other doing a comic in grotesque get up. Their talk stuff is more or less inconsequential. The straight has a fairly good voice and handles his songs in good shape.

Lee and Cranston have another one of those bungalow acts. A divorced couple meet after two years of separation. Both are to take another matrimonial plunge and have rented the identical cottage that housed them during their honeymoon period. After some clever repartee, they discover that they still love each other. But rather than disappoint their new flames, they persist in going through with their weddings, with a promise to divorce the interlopers and return to each other in six months.

Frank Farron was as amusing as ever with his monologue and songs. He has a number of clever stories that are comedy gems, especially his impression of the girl in the diamond department of Woolworth's who has drunk not wisely but too much.

Seven Happy Girls, a revuette patterned after the minstrel first part idea, scored in a happy mixture of comedy, songs and dances. The act features Helene Vincent and Gladys Higgie.

E. J. B.

## FIFTH AVENUE
### (Last Half)

Melody and merriment abound in the new bill assembled for the last half at this house. They stood them up at all three performances on Thursday afternoon and from all indications should do banner business for the remainder of the week.

Les Killiors, the opener, has an acrobatic novelty with an idea. Instead of going into his stuff, the act is prefaced with an introductory that is an entertaining act in itself. The set represents a circus side-show. Killiors does a barker that is a gem for faithful characterization. He wisecracks about the freaks inside, with the woman in the act coming to the platform for several of the introduced characters. At the close he introduces himself as the free attraction with the show and goes into a clever routine of balancing and feats of strength. For a finish he lifts the woman, seated on a chair, from the platform by his teeth and carries her off.

The Cotton Pickers have a plantation revue that is a refreshing breath of sunny Southland. It is an eight-people affair, with seven men and a girl. One of the men does a negro mammy. The girl affects a high brow baby, with the others typifying such famous types as Old Black Joe, Uncle Tom and others. Four of the men work as a quartette and get in some real good harmony in their numbers. The girl and another man did some very clever dancing. The holiday audience went wild over it and there is a sufficient degree of entertainment therein to suspect that it can repeat its success of Thursday on any bill, big or small time.

Skinner and Fitzsimmons also cleaned up with "The Newsdealer." The newsdealer is a rube type, with good make-up and sustains the rheumatic rube idea throughout. The straight feeds him for the laughs and sings a song or two, with both harmonizing old time airs for a finish.

Johnny Black and his band were a "wow" with the mob. This is a ten-piece dance combination that contributes enchanting music, with Black playing every instrument in the band at one time or another. "Night" proved a capital number to set them with the house. Black followed with a song called "Who Did You Fool After All," which he announced as his latest offense as a songwriter. Four or five other numbers came in rapid succession, with "Say It While Dancing" proving a great number for the finish.

Bob Carleton, another song writer, teamed up with a cute and vivacious little lady named Ballew, have as dainty and diverting a "piano act" as we've seen in some time. Carleton renders an introduction to bring her on. She goes into "Syncopated Tune," "Keep Your Distance," and winds up with "Where the Dixie Cotton Grows," with Carleton accompanying her on the piano for all her numbers and harmonizing with her in several of them.

Spencer Charters, whose portrayal of the inquisitive idiot with an outstanding feature of George M. Cohan's mystery play, "The Tavern," is being featured in W. C. Field's act, "In the Subway," which has already done service in a previous "Ziegfeld Follies." The act is a satire on the trials and tribulations of a family on their weekly outing to Coney Island. Every time they get set for the train, the door slams and they are left in the cold. The man has his fishing tackle and the rest of the mob have enough paraphernalia to hold them over for a month. The comedy runs fast and furious with Charters garnering the major portion of the laughs. Nellie Cook is a splendid type of the overworked wife. There are two others doing kid roles in the act.

Stella Mayhew cleaned up as usual with a new song cycle. Miss Mayhew has great delivery and a knack of intermingling humorous dialogue with her songs that makes them doubly entertaining. Her slang interpretation of "Cinderella" is easily the best thing she has done in recent years.

The Michon Brothers closed the show in a clever routine of acrobatics.

E. J. B.

## LEW ROSE

**Theatre**—*Hamilton.*
**Style**—*Singing.*
**Time**—*Seventeen minutes.*
**Setting**—*Special in one.*

The act is of the concert type done before a blue silk drop in one with the piano draped with a yellow scarf. Rose is accompanied by Raul Paniague at the piano. Lew Rose's repertoire consists of "Because You Said Good-by," for an opening, followed by "Roses in Picardy" and closing with "Macushla." After "Picardy" he exits to give Paniague a chance to play a piano solo, which he executes with excellent technique but with a lack of force. Rose has a pleasing stage presence and a good voice. His phrasing while singing "Roses in Picardy" is not particularly good and he has a tendency to flat on his high notes. This was especially noticeable in "Macushla" where he slid up to the notes instead of attacking them true and sure. His voice is mellow and pleasing in the lower register.

C. C.

## HAMILTON
### (Last Half)

Late dinners on Thanksgiving day didn't help the matinee business here any too much. Less than half the house was occupied on Thursday afternoon.

Patricola was the only act in the way of a "name" on the bill, and the one big hit of the show. It remained for a comedy acrobatic pantomime act to score second honors, this being the last offering of the show, Snyder-Bluch and company, which was reviewed last week at the Coliseum under the name of Snyder-Langan Company.

The Cromwells, two women, were the openers. One does some very good juggling, while the other did comedy successfully. Ray Conlin held the deuce spot with a ventriloquial offering. As far as actual ventriloquial ability is concerned, Conlin is easily as good as the average, and even better. It is in the material he uses that he will find the reason he almost did a flop on the opening matinee. Practically every gag in the act has been done hundreds of times previous to his appearance here. With a routine of up-to-date new material, Conlin will make for the better houses and find the going easy there. But he'll find it easier to flop with his present act.

Burns and Wilson have gone over much better than they did here with their doctor and nurse skit in one. The talk is fair, the clowning of the woman being mainly responsible for the laughs they did get.

Lou and Gene Archer have an attractively dressed and staged song and dance offering. Perhaps with a larger audience it would go over better than it did here when reviewed. The act is class from start to finish and should find a spot in most bills.

Miss Patricola stopped the show. She has changed several of the numbers in the act, delivering all with her customary amount of vim and energy. She could have remained in view indefinitely.

Snyder-Bluch and company closed the show. It is a three act, one doing some great work on a bicycle, and the other two doing pantomime comedy in tramp make-ups, which was very funny.

G. J. H.

## SLATKO'S REVUE

**Theatre**—*Jefferson.*
**Style**—*Novelty.*
**Time**—*Fifteen minutes.*
**Setting**—*Special.*

This act comprises a man, a girl and a clown band. The man sings an introductory contrasting the girls of yesterday and today. The girl enters as the old-fashioned type. They go through a routine of talk that is the essence of politeness and chivalry. He invites her to a social and she goes into an ecstasy of gratitude. They enter the dance place, a transparent drop showing them inside. They do a snatch of the minuet and off. Then Miss 1922 has her inning, the girl affecting an ultra-smart costume of the hour. Her tardiness brings a howl from the man. She proceeds to lay the law down to him and retorts as she exits smilingly that if he doesn't take her where she wants to go, somebody else will.

The act goes to full stage with both going into a waltz to the accompaniment of the clown band. The band follows with a medley of popular airs. The girl returns for a snappy jazz dance that brought several rounds of applause. The band does another number, with both coming on for a whirlwind finish.

The act is lavishly mounted and costumed in good taste.

E. J. B.

## DUBALL & McKENZIE

**Theatre**—*125th Street.*
**Style**—*Song and Dance.*
**Time**—*Twelve minutes.*
**Setting**—*In "one."*

This offering is composed of two men, who present a singing and dancing act. They open with a special number, the lyric of which informs the audience that they are "kleptomaniacs." Following the number they go into a double dance, after which each one of the boys does a single routine of dancing and they close with another double dance.

The act is dressed neatly, and both of the boys are very good dancers, their routines being composed of various styles of dances. The act is one that should meet with favor on any bill.

S. H. M.

# VAUDEVILLE

## GEORGE MOORE

**Theatre**—*Hamilton.*
**Style**—*Song and dance.*
**Time**—*Twenty minutes.*
**Setting**—*Special full.*

This act is tastefully set before a silk cyclorama in which are two entrances backed in gold. Moore is assisted by Margaret Quimby and Marion Gould, two good-looking and well-built girls who dance, talk and sing as the occasion requires. Moore introduces his girls, telling the audience that they are from the "Midnight Frolic of Broadway" and commenting upon how soft an actor's life is. They then do a dance routine. Miss Gould unlooses a torrent of French which gives Moore the chance to make some wise cracks which are not very strong. There is some talk about the girls accompanying Moore to the Zoo, one of them suggesting instead that they go to the Biltmore and dally with some mushrooms. He answers that they'll go to the automat and monkey with some beans. Miss Gould follows the attempts at comedy with some fine vocal work and then Miss Quimby does an effective jazz toe dance. Moore comes on as "The Bad Man" and does some more stuff with the girls that is of doubtful humor. They exit to make costume changes and he sings about Mexico, finishing with a tango which he does with Miss Quimby. After that Miss Gould talks a Chinatown number and they do another three routine, using several of the steps they used in the first one. Moore comes back after the girls hold the stage for a few minutes and works as an Englishman, telling the old "lawyer Strange and honest man" gag, which flops badly. The girls bawl him out in a patter chorus and he stops them after the third verse, going into their final dance, which consists of a combination of the steps used in dances one and two. This act needs more speed. Moore is a good comedian of the Hitchcock type and the girls are clever. As it is now the act does not seem to be going any place in particular and lacks cohesion. A little more material, a little more speed, and a few more steps in the dances and the act will be a winner.

C. C.

## THAT QUARTETTE

**Theatre**—*Proctor's 58th Street.*
**Style**—*Songs.*
**Time**—*Twelve minutes.*
**Setting**—*Special.*

Jones and Sylvester have combined forces with Ellis and Barnes. They are utilizing the billing of a quartette that were strong favorites two decades ago. The first mentioned men appeared in the original act.

Instead of the usual routine of songs, the act has a dialogue introductory with a semblance of plot. Jones and Sylvester are supposed to be a "two act" that has outlived its usefulness in vaudeville. They are ten weeks in arrears with their room rent. Their Italian landlord is getting impatient and threatens eviction. To frustrate the plan, one of the men pretends to be ill. A doctor is called in. After much humorous cross-fire it develops that the "Doc" and the landlord have the "stage bug." This gives the other two an idea. They combine forces in a quartette act and the ensuing songs are supposed to be a rehearsal.

The tenor gives the song section a start with "I'll Take You Home, Old Pal of Mine." The baritone follows with a comedy "sneezing" number, with the basso following with a solo, after which they combine for several popular airs. The solos got over nicely and the four got in some splendid harmony in the ensembles.

The act is good for almost any bill. For, in addition to the good harmony, it will have a sentimental value as an "old-timer" offering.

E. J. B.

# NEW ACTS AND REAPPEARANCES

## LEE AND MANN

**Theatre**—*Proctor's 23rd Street.*
**Style**—*Talking and singing.*
**Time**—*Fifteen minutes.*
**Setting**—*In one.*

Another act which is using the college graduate costume, a la D. D. H. and Franklin and Hall, only with this team it is worn by only one of the duo. This chap is supposed to be a high school teacher, and the other, who does Hebrew comedy, is supposed to be a very wealthy man, who doesn't believe in any books but the bankbook. Most of the talk is argument on the value of an education, with a few knocks for teachers' pay thrown in. The talk portion of the act is but fair, the punch being offered with a series of parodies which they sing at the finish of the act.

The straight man incidentally does a solo, which would be much better if not done at all. This chap can change keys and hit more flat notes in one chorus than any one we've ever heard sing before. The duet work is good, because the comic has a fairly decent voice which drowns out the other most of the time. For which thanks be given.

The idea of using patriotic melodies for parodies, and particularly that of incorporating the "Star Spangled Banner," may not be considered very good taste by some audiences. However, it went over well at this house. They'll do for the pop houses.

G. J. H.

## "SYNCOPATED SEVEN"

**Theatre**—*American.*
**Style**—*Novelty orchestra.*
**Time**—*Twelves minutes.*
**Setting**—*In three (cycs).*

A company of colored performers full of pep and capable of creating considerable music, a little loud but jazzy. Five of the seven composed the orchestra, while the remaining man and woman each did dancing specialties, the former being unusually good, and the latter adding a little variety with a song or two. The drummer made a tremendous racket, seeking the limelight whenever possible.

The opening number was "Hot Lips," put over for all it was worth, after which one of the girls did a song and dance specialty. The drummer did some fancy work, and was followed by a saxophone quartet that played two published numbers. The drummer let loose again and an eccentric dancer received a great hand on his work. The orchestra in a five-piece combination played a "blues" selection and were joined by the rest of the company in finale.

Running about twelve minutes, the offering is fast and supplies the kind of entertainment that seems to be sure-fire with most any audience, with the present craze for orchestras in vaudeville.

M. H. S.

## HAYNES AND BECK

**Theatre**—*Jefferson.*
**Style**—*Talk and songs.*
**Time**—*Twelve minutes.*
**Setting**—*In "one."*

The woman of this act has done all the stuff before with another male partner. She is a comic of more than usual ability and manages to sell her stuff for everything it's worth. The man has appearance and a good delivery. He is also a good foil for the comedy antics of the woman. The latter affects the "stupe" type of girl, wise-cracking now and then and being tossed all over the stage by her partner. The talk is more or less bright, but it is really the delivery that sells it. They wind up with a duet and a snappy dance that gets over nicely.

E. J. B.

## MALINDA AND DADE

**Theatre**—*Proctor's 23rd Street.*
**Style**—*Dances and singing.*
**Time**—*Twelve minutes.*
**Setting**—*One (special).*

Malinda and Dade are the colored pair who recently appeared with the big act done by Cunningham and Bennett and Company, and incidentally were a big punch in the act. The big act having dissolved, these two have branched out with a double offering of their own, appearing in front of a white silk drop hung in one which gives a very attractive background to their efforts.

There have been very few colored man and woman teams in vaudeville of late years. Perhaps most of them have gone into the many shows given by colored casts. However, even before the colored show craze ever came on, we doubt if there were any man and woman teams on the big time in the last five years or so, with the exception of Chappelle and Stenette.

If any colored team is qualified for the big time it is Malinda and Dade. Their two act is a little rough, and needs some revising, but this is only in the talk parts. As far as the rest of the work is concerned, in the song and dance parts there is little to be improved upon. They've got a nice wardrobe, worn effectively by the woman, who has a personality which in time should be developed to wonderful results. The talk done by the man should be eliminated or changed entirely, as there isn't a new line in it. This, however, is the one fault, and is easily removed. They'll hit the big time with a wallop that can't miss.

G. J. H.

## KATHERINE MURRAY

**Theatre**—*Proctor's 23rd Street.*
**Style**—*Character songs.*
**Time**—*Fourteen minutes.*
**Setting**—*In one.*

Miss Murray hasn't been seen in the East for the past few seasons, and in returning to vaudeville here is offering a single which can rank with the best woman singles being done. With her is Jack Neal at the piano, who also displays in various numbers a baritone voice which is really unusually good for vaudeville, let alone a pianist.

Miss Murray opens with a Swede comedy number about being a "Swedish flapper." The pianist does a synopsis to the following song and a cleverly written bit about a waitress, "I Get It All from My Little Tips." "Where the Bamboo Babies Grow" follows, and then Neal is given his inning with a vocal solo.

"And He Loves It" is put over to big laugh results and is used for a finish. When reviewed Miss Murray was called back for three encores, doing one in duet with Neal, and singing a "Blues" for the last one, which was a riot on the strength of its delivery.

The past few seasons have evidently been used well by Miss Murray. She now has more stage presence and personality than ever. And she could always boast of having quite a bit.

The special numbers are clever, and handled as good as anyone could. A spot on any bill can be filled nicely by Katherine Murray.

G. J. H.

## BALLET MASTER SUES

Alexander Oumansky, ballet master, filed suit in the Third District Court against Count and Countess Zichy for the sum of $170, said to be due for services rendered and the staging of a Hungarian dance for the Zichys, who performed it at a Sunday concert at the Century roof, recently, and subsequently at other resorts.

## RYAN AND ALRA

**Theatre**—*American.*
**Style**—*Dancing.*
**Time**—*Ten minutes.*
**Setting**—*In "one."*

The man clad in a tuxedo opened with a song, the girl interrupting as she passed across the stage in back of him. After a few words she joined him in the opening song and they went into their dance. Apparently the man has had much more stage experience than the girl, for she was a bit awkward and plainly new to her work. The man did another song, and soft shoe dance, after which the girl arrived with a chair. During her next buck and wing dance she did some of her taps going up on the chair and some on top of it, and down, etc.

With a banjo and slouch hat the man came on, making some noise with the elongated wooden slats attached to his shoes. These enabled him to lean over the footlights as though he were reading the music of the musicians in the pit. Later he danced and walked in comical poses, until joined by the girl, also equipped with the slats on her shoes. Both did a dance that was difficult and seemingly dangerous, but the noise created cannot be said to be pleasing to all of the patrons. The novelty of it is its best recommendation. However, the offering ought to make a neat little act for the second spot after the girl is more sure of herself.

M. H. S.

## GEIN AND RITLEY

**Theatre**—*American.*
**Style**—*Acrobatic novelty.*
**Time**—*Seven minutes.*
**Setting**—*In "three."*

The smaller of the two men is one of the best tumblers we've caught in vaudeville, while the other man does some good comedy and daring somersaults off a tier of five tables, etc.

One of the men passes across the stage in "one" with a small dog attached to a two in hauser. Going to three, both enter as inebriates, doing comedy bits as they go along, with no time lost. One of the series of tumbles done by the smaller of the men is executed while reading a newspaper, which is always held in front of his face as though leisurely reading, etc. The other, who helped with the acrobatics at times, gathered some laughs by pulling out a tumbler of booze from a pants' pocket every now and then.

Toward the end of the act one of them did a back somersault off four of the tables, which is a thriller, and later gradually dropped to the stage while five tables tipped over. Makes a good novelty offering for most any bill.

M. H. S.

## CARLETON AND TATE

**Theatre**—*Regent.*
**Style**—*Singing, man and woman.*
**Time**—*Twelve minutes.*
**Setting**—*Piano, in one.*

The act opened with the girl singing that she doesn't like opera. She would rather have something up-to-date. Several times a voice is heard off-stage singing operatic notes, and finally the man walks on and goes into an aria from "Pagliacci" while the girl plays the piano. He has a powerful and pleasing voice of almost operatic quality and does very well with it. He asks her to marry him, and a good many of the wise cracks are built up around his voice. A good deal of the act is rhymed repartee that is clever and takes well with the audience. After the pair are set in their lines and pick each other up faster the chatter should be good. The man's voice is very good and the woman can put her songs over, even if her voice is not so strong. Her traveling-man song is not a happy selection and should be changed to something better.

C. C.

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen
Published by the
CLIPPER CORPORATION
Orland W. Vaughn....President and Secretary
Frederick C. Muller.....Treasurer
1658 Broadway, New York
Telephone Circle 9112-9113
WALTER VAUGHAN, EDITOR

NEW YORK, DECEMBER 6, 1922

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.
THE CLIPPER is issued every WEDNESDAY
Forms close on Monday at 5 P. M.
SUBSCRIPTION
One year in advance, $5; six months, $2.50; three months, $1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Suite 626, State Lake Bldg.
Phone Dearborn 1776
ROBERT D. BONIEL, MANAGER
San Francisco Office—830 Market St.
R. COHEN, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
Room 307
1658 Broadway, New York

*Registered Cable Address:* "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL at our agents, Gorringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Daws, 8 Eagle Place, Piccadilly Circus, London, S. W., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Cotch, 123 Pitt Street, Sydney, N. S. W., Australia.

## OFF-COLOR STORIES

A number of vaudeville entertainers are resorting to a practice that has almost reached the stage of pestilence. It originated with a few small-time acts, but seems to have spread to our better class houses. It has become such an annoyance to theatre patrons that we have been requested to focus our attention upon it.

This objectionable feature is the telling of off-color stories and gags in the Hebrew language. It is capitalized by performers in theatres located in sections of the city which have a large Hebrew clientele.

The other night, at a local vaudeville house, the writer was astounded when no less than three acts on the bill resorted to this practice as an anti-toxin for weak and wabbling offerings. In one instance, a two-man act, that was flopping badly with poor material, injected several wise cracks in the Hebraic tongue that set the mob who understood them in roars. But what of the other folk in the audience?

The crowd who came to be entertained lost all interest in this particular act from then on, and it was the main topic of conversation in the lobby at intermission time.

If the gag they had disguised in a foreign tongue was tellable at all, it should have been told in the English language. Or, if the act was afraid of being penalized, they should have eliminated it.

Playing to sectional audiences will not help anybody. If a performer cannot stand upon his routine material he doesn't belong. This business of playing to the gallery will never elevate a performer above the ragged edge sphere. A real performer wants to win the entire audience. This can hardly be accomplished if he resorts to a practice of disguising portions of his act in the veil of a foreign language.

## RECASTING "PARADISE ALLEY"

Carle Carlton will begin recasting "Paradise Alley" next week. The musical show had a preliminary hearing last month and was hauled in for repairs. It is doubtful if any of the members of the original cast will be retained in the new line-up. Bernard Granville, who was featured with the show, is already set in a successful vaudeville act. Frankie Farnum, whose dancing was one of the bright spots of the show, is also heading a production act in Keith vaudeville. It is planned to send the piece out again early in January.

# 95 NEW MEMBERS FORACTORS' FUND

Ninety-five new members joined the Actors' Fund in its drive for funds, last week, beating last week's record of eighty-three. The list of contributors to the fund in the drive to raise $5,000 is now a large and important one and is growing so fast each week that the success of the drive is already assured.

At the completion of the drive, a full list of all who have joined or contributed will be published.

Last week's names are as follows:

ANNUAL MEMBERSHIP

| | |
|---|---|
| Adelaide S. Plunkett | Actress |
| James Murray | Actor |
| Phil Bishop | " |
| Frederick Webber | " |
| Al. H. Hall | " |
| Alice Mason | Actress |
| Anna White | " |
| Maggie Holloway | " |
| Alfred C. Fisher | Actor |
| Billy Betts | " |
| Barbour Halliday | " |
| Gloria Halliday | Actress |
| Rose Watson | " |
| Marie Taylor Johnson | " |
| Doris Hill | " |
| Geo. E. Riddell | Actor |
| Elizabeth Marvin | Actress |
| Wm. N. Gray | Actor |
| Percy Winter | " |
| Homer Hunt | " |
| Frank O. Thornton | " |
| Wm. Kratz | " |
| Milton N. Nobles, Jr. | " |
| R. W. Rodger | " |
| W. W. Lucas | " |
| David Atchison | " |
| Stuart Fox | " |
| Barney Gilmore | " |
| Nydia Westman | Actress |
| Harriet Gray | " |
| Sarah E. Reynolds | " |
| Pauline Noxon | " |
| Ruth Channing | " |
| Norma Farnsworth Nobles | " |
| Minnie Atchison | " |
| Emory Blunkall | Actor |
| Virginia Sales | Actress |
| Walter Edwin | Actor |
| Gwen Lowrey | Actress |
| Anna Louise Boies | " |
| Grant Stewart | Actor |
| Elizabeth Hunt | Actress |
| Peter Rice | Actor |
| John J. Pierson | " |
| Lou Ripley | " |
| Jennie Weathersby | Actress |
| Billy Tann | Actor |
| Jos. Standish | " |
| Frank Sheridan | " |
| Kate Blancke | Actress |
| Anne Blancke Holt | " |
| Chas. R. Burrows | Actor |
| Jane Winston | Actress |
| Carroll Ashburn | Actor |
| Frederick Forrester | " |
| Sandy Shields | " |
| Bernard B. Lewis | " |
| Jas. H. Booth | " |
| Vivia Ogden | Actress |
| Jimmy Green | Actor |
| Millie Zoar | Actress |
| John Sonior | Actor |
| Welba Lestina Ashburn | Actress |
| Harry Walzer | Actor |
| Ed. H. Mickey | " |
| Maud Clifton | Actress |
| Ed. Kelly | Actor |
| Mrs. Ed. Kelly | Actress |
| Bertine Robison | " |
| Charlotte Wade Daniel | " |
| Dan F. McAvoy | Actor |
| Arthur Borella | " |
| John T. Howard | " |
| J. Francis Marlow | " |
| Minnie Palmer | Actress |
| Mabelle Marlow | " |
| Martin Malloy | Actor |
| George Van Daniker | " |
| Wallace Erskine | " |
| Helen Weathersby | Actress |
| Frank Horton | Actor |
| Arnold Lucy | " |
| Daisy Atherton | Actress |
| Edgar Kent | Actor |
| Kate Morgan | Actress |
| Lilian Booth | " |
| G. Gunniss | Actor |
| Josephine Royle | Actress |
| James L. Seeley | Actor |
| Etta Baker Martin | Actress |
| Dan Mason | Actor |
| John Lyons | " |
| John J. Sheehan | " |
| Edward E. Kidder | " |
| Andrew Roberts | " |

## EQUITY FILM AGENCY CLOSED

The Motion Picture Agency of the Actors' Equity Association at 229 West Fifty-first street, New York City, has been discontinued. This does not mean that members of Equity playing in pictures are affected in any way, since the office was merely an employment bureau.

The disposition of motion picture directors to do their casting with outside agencies is given as the cause of abolition. It is frankly admitted that the agency had been a "white elephant" since its origin.

## "OLD BILL M. P." CAST

Percival Knight will have the title role in Sam H. Harris's forthcoming production, "Old Bill, M. P.," the new Bairnsfather play which he is to produce in conjunction with Lewis and Gordon. The piece is a sequel to "The Better 'Ole," done here several years ago by the Coburns.

The supporting cast includes Lord Lyveden, Charles McNaughton, Alice Belmore, John Galsworthy, Leo Stark, Charles Brown, Olive Reeves Smith, Bettie Bellairs, Henry Thomas and Harold Christie.

# YOUR $2.00 WILL SECURE $5,000 FOR THE ACTORS' FUND

**The Clipper has a donation of $5,000 for the Fund, if members will subscribe a like sum by individual contributions of $2.00 (Annual Membership) or $50.00 (Life Membership), and any other general contributions.**

**Send this amount and any other sum, which you desire to contribute, along with this coupon and receipt will be duly acknowledged.**

**The Actors' Fund of America.**
**Columbia Theatre Bldg.,**
**New York.**

**Enclosed find $.....**

**My contribution to the $5,000 Special Fund.**

**Name .....**

**Address .....**

**This form is to be used only by those wishing to join the Fund, and by present members who contribute sums in addition to their regular dues. CLIP THE CLIPPER COUPON. Send direct to the Actor's Fund. Write your profession on this slip.**

## Answers to Queries

X. O.—Bennett Wilson was general manager of the Hyde and Behman Amusement Company for three years and died at Richmond Hill, L. I., N. Y., August 14, 1907. He was manager of the Gaiety Theatre in Brooklyn from the opening date, November 2, 1892, until 1901, when he went to the Folly Theatre, Brooklyn.

Music.—1. W. J. Kerngood was musical director at the Dewey Theatre, New York, in 1907.—2. Olga Orloff was with the "Toreador Burlesquers" that year.

M. D.—Shapiro published "Won't You Waltz Home, Sweet Home with Me for Old Times Sake." "Take Me Back to New York Town" was published by Harry Von Tilzer, also "Mariutch." "Love Me and the World Is Mine" was a Witmark publication.

Ritz.—"Johnnie Hanley and His Blonde Typewriters" was the act put out by Gus Edwards. It showed at the Twenty-third Street Theatre, New York.

Bijou.—Flo Irwin presented the act, "Mrs. Beckham's Carouse," at the Fifth Avenue Theatre, New York.

Globe.—Harry La Rose was known as "Leo Dervallo," the spiral ascensionist on a revolving globe. He died January 12, 1908, at Williamsbridge, N. Y. He was married to Jennie Coulson of the Coulson Sisters.

R. U.—The Cleveland Hippodrome, Cleveland, Ohio, was opened December 30, 1907, by Max Falkenheuer.

Silk.—Mabel Taliaferro starred in "Polly of the Circus" under direction of Frederic Thompson. She played child parts in "Blue Jeans," also with Chauncey Olcott, with Andrew Mack, and in "Shore Acres." She also created the ingenue role in "In the Bishop's Carriage."

## TWENTY-FIVE YEARS AGO

"The Salt of the Earth," a comedy by Joseph Arthur, was produced at the Columbia Theatre, Washington, D. C.

Geo. A. Bowyer and Chris. O. Brown had the New York Vaudevilles touring California. The company included Charmion.

Eugene Wellington was manager of Gilmore and Leonard's "Hogan's Alley" company.

Chas. Falke was singing "Somebody's Sweetheart" with the "Night Owls" company.

"The Princess and the Butterfly" was presented at the Lyceum Theatre, New York, with Jas. K. Hackett, Felix Morris, Mary Mannering, Mrs. Whiffen and Julie Opp among those in the cast.

Alexandra Viardo, a Polish actress, made her American debut in "Alexandra" at the Fifth Avenue Theatre, New York.

Andrew Mack presented "An Irish Gentleman" at the Fourteenth Street Theatre, New York.

Irvin T. Bush died at Cincinnati, Ohio.

John T. Fynes was manager of Keith's Opera House, Providence, R. I.

Clinton Wilson and Jo Paige Smith formed a partnership in a booking agency.

F. A. Mills published "Happy Days in Dixie," "Sally Warner" and "Let Bygones Be Bygones."

Fields and Woolley, Flo Jansen, Van and Nobriga, and Jere Mahoney were with the Robie "Bohemians."

Fred Roberts, Walker and Woods, Ford and West, the Conways, Haywood and Dupree, Seymour and Golden, the Nesbitts, and Bettina appeared at Huber's Museum, New York.

Anna Held presented her new Human Music Sheet at Koster & Bial's, New York. The sheet disclosed the heads of "darkies" representing the notes.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

# ENGLISH AND U. S. AUDIENCES LIKE SAME TYPE OF PLAY

## London's Dramatic Successes Duplicate Success on Broadway and U. S. Plays Do Well in England—Cohan Shows to Be Seen in London

LONDON, Nov. 27.—The great success scored in New York by the John Galsworthy play, "Loyalties," and the big business done in that city by Maugham's "East of Suez," both of which are doing big here, is stimulating interest in the production of American plays, as well as the putting on of English productions in the United States. The tastes of the theatre-going people in both countries appear to be very similar, and with that fact in view, an English success, especially a dramatic production, can usually be counted upon to do big in the United States.

For some reason this taste similarity does not extend to the farces, for "Tons of Money," which has been playing to enormous business at the Aldwych since early last spring, was found wanting in the United States, and despite several try-outs in the smaller towns and cities was found wanting and thrown into the discard without even an attempt at a New York presentation.

The same is true of the "Lonely Wives" farce, a piece of German origin which has scored all over the continent, but which, after three or four attempts to get it into shape for New York's Broadway, was finally discarded and now is being musicalized, with an idea of getting back some of the advance money paid for the American rights.

Other English successes also are doing well in the United States. "Captain Applejack," which is doing so well at the Savoy, played a season in New York, and is now said to be doing an excellent business in Boston. "Secrets," the Comedy Theatre success here, will also be seen shortly in New York.

American plays which have scored successes in New York also fit English tastes, as indicated by the success of "The Cat and the Canary," a thrilling mystery play, which, while decidedly inconsistent, seems to hit the fancy of every audience that witnesses it, and "The Broken Wing," which is doing as well, if not better, here than it did in America.

C. B. Cochran, the well-known producer, appears to have sensed the pulse of both country audiences, and returning from America this week has brought several plays from that country which he will produce immediately. Among them are two George M. Cohan produetions, "Little Nellie Kelly," a musical piece which is breaking Broadway records, and "So This Is London," a farce which in both New York and Chicago is leading all the dramatic successes.

Mr. Cohan arrived in London this week with Mr. Cochran, and he will personally produce the two pieces. In addition to this, Mr. Cohan may personally appear in "The Tavern," a play which attracted wide attention in the United States, and also has been the subject of much discussion over here.

In addition to the above, Mr. Cochran will present here "The Music Box Revue," a big New York success, as well as a colored cast revue, called "Shuffle Along." This piece played an engagement extending over a year in one of New York's minor theatres and has also done excellent business in other cities.

### ACTORS' SOCIETY GIVES PLAY

LONDON, Dec. 4.—The Play Actors' Society presented "Yetta Polowski," a new play by Gerald Montagu at the Kingsway Theatre here. The plot centers around Yetta, a Polish refugee, and devotes itself to the modern Christian attitude toward the Jew. In the cast are Robert Minister, Hilda Bayley, Dora Gregory, Winifred McCarthy and Mrs. A. S. Homewood.

### COCHRANE TO DO PLAY

LONDON, Dec. 4.—Frank Cochrane, who made a great hit as the Cobbler in "Chu Chin Chow," at His Majesty's Theatre, will produce a Chinese play shortly, the piece being a sort of musical fantasy. The play, which is scheduled for the Coliseum, was written by Cochrane in collaboration with Leslie Stiles, Dion Titheradge and Arthur Wood.

### "HAPPINESS" CLOSING

LONDON, Dec. 4.—"Whirled Into Happiness" will close its run at the Lyric Theatre here on December 20 and go on a tour of the provinces. The Schubert play, "Blossom Time," will open at the Lyric on December 23. It will be produced by Sir Alfred Butt and Dion Boucicault. Courtice Pounds and Clara Butterworth will head the cast.

### KEYS AT THE COLISEUM

LONDON, Dec. 4.—Nelson "Bunch" Keys has made his appearance at the Coliseum here, in several bits from various revues in which he has appeared. With him is Irene Russell. Keys will play several music-hall engagements until he secures a West End theatre for the presentation of a new revue.

### CAPTAIN BAIRNSFATHER FINED

LONDON, Dec. 4.—Captain Bairnsfather, creator of the character of "Ole Bill" with his cartoons, was fined 40s. at Aylesbury after being found guilty of each of two charges of breaking the building law. The surveyor of the rural council described the drainage in the house of the captain's chauffeur as the worst he ever saw.

### "KID" LEWIS FOR THE U. S.

LONDON, Dec. 4.—Ted "Kid" Lewis, the boxer, who has also appeared in revues here, will sail shortly for Australia and later to America. He has given up his public house here in order to devote himself to boxing and to motion pictures, in which he is now appearing.

### DOROTHY MINTO IN "SWANK"

LONDON, Dec. 4.—Miss Dorothy Minto, who recently recovered from an illness, made her London re-appearance at the Alhambra Theatre in a playlet by Roland Pertwee, entitled "Swank," in which she was supported by Claude Beerbohm.

### DINNER FOR CRITIC

LONDON, Dec. 4.—J. T. Grein was the guest of honor at a dinner given to him last night commemorating the completion of forty years by him as a dramatic critic. T. P. O'Connor officiated as master of ceremonies.

### COWLEY TO PRODUCE

LONDON, Dec. 4.—Earl Cowley, professionally known as "Mr. Wellesley," will become a manager and producer shortly, having purchased a new play by Ian Hay called "Archibald's Afternoon."

### BATES A HIT IN AMERICA

LONDON, Dec. 4.—Mrs. Thorpe Bates has sold her husband's nome in Cricklewood, after receiving instructions from him to do so, and will join Bates in America, where he is doing very well in "The Yankee Princess." She will bring their children with her and will establish a home in New York.

### "LITTLE DUCHESS" READY

LONDON, Dec. 4.—"The Little Duchess" is the title of a new musical play that Robert Courtneidge will present at Glasgow during the Christmas season. Courtneidge is writing this play in conjunction with Bertram Davis. Mark Lester is to appear as the leading character in the play.

### "BIFFY" AT THE GARRICK

LONDON, Dec. 4.—Robert Hale produced "Biffy," a new play by Hugh Seton and William Ray at the Garrick Theatre last week. "Dede," which was at the Garrick for a long period was withdrawn to allow the new Hale production to get in.

### "HUSBAND" FOR LONDON

LONDON, Dec. 4.—Edward A. Paulton's play, "Her Temporary Husband," in which William Courtney is starring in America, is to have a London presentation this Spring. Harry Frazee, the American producer, is to sponsor the production.

### NEW ZANGWELL PLAY

LONDON, Dec. 4.—Israel Zangwell's new play, "Too Much Money," will be presented at the Nottingham Repertory Theatre shortly. It will be produced by H. V. Neilson, with Viola Tree in the leading role.

### ARLISS PLAY FOR LONDON

LONDON, Dec. 4.—George Arliss is to come here next August to appear in "The Green Goddess," which he has been playing in America since 1920. The theatre for his appearance has not as yet been selected.

### "SCANDAL" WITHDRAWN

LONDON, Dec. 4.—Sybil Thorndike has withdrawn "The Scandal" from the bill at the New and in its stead is presenting "Medea" on Monday nights and "The Cenci" on the remaining nights of the week.

### "THE GREAT WELL" TO START

LONDON, Dec. 4.—In conjunction with Mary Moore, Matheson Lang, who has just returned to London, will produce Alfred Sutro's play, "The Great Well," at the New Theatre after the Christmas holidays.

### NEW WHITNEY PLAY SEEN

LONDON, Dec. 4.—The Interlude Players presented a new play at the Kingsway last week in "Bed and Breakfast." F. C. Whitney is the author of the piece, and Miss Helena Millais produced it.

### NEW DAREWSKI MUSICAL PLAY

LONDON, Dec. 4.—"The Girl in the Cage" is the name of a new musical play, the book of which has been completed by Max Pemperton. Max Darewski is writing the music for the show.

### ASTOR GOING TO SOUTH AFRICA

LONDON, Dec. 4.—A. C. Astor, the ventriloquist, has signed contracts to appear in South Africa, and will sail for that continent on January 12. Ivy and Morris Lee are also sailing with him.

### VACHELL HAS NEW PLAY

LONDON, Dec. 4.—H. A. Vachell, author of "Quinney's," has written a new play in conjunction with Harold Simpson. It is as yet unnamed.

### COCHRAN WINS SUIT

LONDON, Dec. 4.—C. B. Cochran, the producer, was awarded a verdict over Elinor Foster, an actress of Hammersmith, who brought suit against him claiming breach of contract. Miss Foster stated that Cochran had given her a contract to appear in "Mayfair and Montmarte," and that the clause regarding two weeks' notice was struck out, or she would not have signed it. She claims that one week after she opened in the show, she was notified by Cochran that her services were no longer needed and that she was given two weeks' salary as "compensation." Cochran's stenographer denied that the two week's notice clause was struck out. Judge Sir Alfred Tobin stated that he had paid into court £12, more than the two weeks' salary and that he considered that sufficient. Maurice Healy, representing the Actors' Association, appeared for the plaintiff.

### "FLAMES OF PASSION" AT OXFORD

LONDON, Dec. 4.—"Flames of Passion," a British production starring Mae Marsh, has succeeded "Foolish Wives" at the New Oxford Theatre. In the supporting cast of the feature are Eva Moore, Hilda Bayley, Aubrey Smith, Allan Aynesworth, George K. Arthur, Henry Vibart, A. G. Paulton and Herbert Langley. The Graham-Wilcox Productions, Ltd., produced it.

### E. LEWIS WALLER IS BANKRUPT

LONDON, Dec. 4.—E. Lewis Waller, son of the late Lewis Waller, was examined in the London Bankruptcy Court recently. He gave his liabilities as £5,633, of which £5,393 is expected to rank. His assets are stated to be £2 4s. Waller put his bankruptcy to the failure of a production called "The Great Day" and other theatrical ventures in which he was interested.

### "RADIOS" IS NEW REVUE

LONDON, Dec. 4.—"Radios," the new revue produced by Harry Day, which is scheduled to come into town shortly, had its premiere at the Empire, Bristol, where it scored a success. Joe Hyman wrote the book of the piece, in the cast of which are George Clarke, Kitty Emerson, Dorothy Morris, Gerald Osborn, Frank Major, Little Mite, Pietro and Anna Cuka.

### NEW MANAGERS FOR ST. JAMES

LONDON, Dec. 4.—Messrs. Frank Curzon, Owen Hares and B. A. Myers will take over the St. James Theatre at the conclusion of the run of "Peter Pan" in January for the production of "If Winter Comes," which was adapted for the stage by MacDonald and A. S. M. Hutchinson. "If Winter Comes" is now being played in the provinces.

### PUGILIST DOING ACT

LONDON, Dec. 4.—Bombardier Billy Wells, the boxer, has entered the variety field, and opened at the Kilburn Empire with a playlet called "The Star Witness." It was written and staged by W. T. Ellwanger, an American, and is being presented by Lew Lake.

### DAGNALL TO DO NEW PLAY

LONDON, Dec. 4.—T. C. Dagnall has secured a new play which is founded on Sir T. Hall Caine's book, "The Woman Thou Gavest Me." It will be presented as soon as a West-End theatre can be secured.

### "THE BAT" TOURING

LONDON, Dec. 4.—Gilbert Miller has sent "The Bat" on tour. It opened at the Golder's Green Empire recently, and will be seen in all the provinces.

### "THE SHIP" NEW PLAY READY

LONDON, Dec. 4.—A new play called "The Ship," by St. John Irvine, will be presented shortly. The Liverpool Repertory Company will produce it.

**Elsie Janis** is heading a gala festival bill at Keith's, Washington.

**Laurette Taylor** began rehearsals last week for "The Humoresque."

**Mary Daniel** rejoined the McLaughlin Players in Cleveland last week.

**Ann Pennington** is headlining the current bill at Keith's, Philadelphia.

**Lew Wilson** is appearing on the bill at Gordon's Theatre, Boston, this week.

**Fannie Brice** is headlining the bill at B. F. Keith's Boston theatre, this week.

**Anna Mae Belle** will open in a new act on the Keith time after New Year's.

**Rome and Dunn** are now appearing at the Little Club in the midnight show.

**George Howell** retired from the cast of "Whispering Wires" last Saturday night.

**Francis and Jones** have combined in a new act to be billed as "North and South."

**Myrtle Bonney** is rehearsing a new single for vaudeville written for her by Bert Grant.

**Golden** and **Lewis** will open with a new act at Loew's American theatre on December 14th.

**Tommy Schramm,** formerly of Raymond and Schramm, is now appearing at the Cafe La Vie.

**Amelia Stone** and Company has opened on the Keith time in a new act by Edgar Allan Woolf.

**Irving Lehman** has quit vaudeville to become office manager for Lillian Bradley, the vaudeville agent.

**Hope Eden** and **Frescott** began a tour of the Keith time in the East in Hamilton, Ontario, last week.

**George Pearce** will be seen in a new dance revue which will open on the Keith time in two weeks.

**Lillian Conroy** and her brother **John J. Conroy** have been engaged for the new Jack Lait production.

**Wells, Virginia and West** will begin rehearsals in the new Duncan Sisters production in a few weeks.

**The Stanley Brothers** will open on January 1st for a tour of the Moss-Stoll houses at Swansea, England.

**Crafts** and **Haley** have been engaged for the new revue which Lew Leslie is producing for the Boardwalk.

**Ruth Terry** is vacationing at Lakewood, New Jersey, prior to beginning rehearsals in a new production.

**Dorothy** and **Jay Hendricks** have been booked to open shortly in a revue at Bonjiovanni's, Wildwood, Penn., resort.

**Lew Kane** is now in Chicago where he will do some special exploitation for Ernie Young, at the "Marigold Gardens."

**Doris Keane** will shelve her present vehicle, "The Czarina," now on tour, to appear in a new play early in the New Year.

**Frank Fay** opened last week as host at The Sideshow, formerly Ted Lewis Club, where he is being assisted by others.

**Kay and Thomas have a new act called "The Dancing Honeymooners," in which they will begin working shortly.**

## ABOUT YOU! AND YOU!! AND YOU!!!

**Claire Miller** and **Belle Lotheim** will open with a new sister act shortly, with special material written by Milt Britton.

**Charles King** and **Lila Rhodes, (Mrs. Charles King),** became the parents of a baby girl during the last week in November.

**Charles Irwin,** of Courtney and Irwin, has gone to Florida to fully recuperate from his recent attack of sleeping sickness.

**Lester Weil's N. V. A. Orchestra** played the annual affair of the Brooklyn Club on Thanksgiving night in Waterbury, Conn.

**Rose Taylor** will be featured in a new vaudeville act "Girlie and Her Four Dandies," which opens this week on the Keith time.

**Arthur Millard** and **Minna Marlin,** who have been doing a two act for the past three years, were married on November 23rd.

**Harry Rogers** of Chicago, is requested to communicate with Henry Chesterfield, secretary of the National Vaudeville Artists club.

**George Lane** and **"Mickey" Moran** have re-united after a separation of more than a year, and will be seen again with their former act.

**Lou** and **Gene Archer** arrived back in New York last week after an absence of one year during which time they were touring the West.

**Charlotte Sherman,** formerly manager of "The Four Gypsy Girls," is back in Chicago after a period out of the show business.

**Yvette Rugel** opened this week at the Monte Carlo cafe, working in conjunction with Paul Specht's Band and Savoy and Brennan.

**Lionel Atwill** has concluded his vaudeville tour in "The White Faced Fool" and will be seen in a new play under the direction of David Belasco.

**Zaza** and **Adele,** featured dancers with Howard and Clark last year, are going to do an act of their own assisted by Bunk Fitzgerald and a pianist.

**Kurt and Edith Kuehn** left Chicago last week for New York after playing a few dates for the Carrell agency after finishing Association bookings.

**Henrietta Butler,** last seen here with Flo Conlen, is preparing a new comedy skit in two, for vaudeville with Irene Bowman, called "The Trimmers."

**Wardell and La Coste** is the name of a new two act, the same duo having formerly appeared with a trio known as Wardell Brothers and La Coste.

**William O'Claire and Company** have dissolved their act, O'Claire going to do a girl act, and Ted and Corinne Bieton, to return to their former two act.

**Wallace Bradley,** formerly with Florrie Millership, and previous to that, of Bradley and Ardine, will be seen in a new act with a male partner shortly.

**Leo A. Marsh,** dramatic critic of The Morning Telegraph, was married at City Hall last week to Helen S. Rockwell. Miss Rockwell is also a writer.

**Lew Price,** formerly with the Four American Beauties quartette, has retired from theatricals and has opened a cigar store on West Forty-sixth street.

**Andy Taylor,** formerly of the act of Taylor and Le Claire, is forming a new act which will open shortly out of town. Charles Wilkens is the author of the act.

**E. A. Schiller,** general manager for Loew, is on the Pacific coast visiting the circuit's theatres. Marcus Loew is expected to arrive in San Francisco shortly.

**Berta Dunn** has been engaged for "The Sunbeam Girl," the new musical comedy by Harry Delf, to be produced by the author in association with Lew Cantor.

**Jay Barnes,** who has been handling the publicity for "The Bootleggers," has switched back to "Molly Darling" and is now handling that show in Philadelphia.

**The Ryan Sister,** Kitty and Speedy," have been engaged by Johnny Hughes, of Adelaide and Hughes, to be featured in a new act which he is producing for vaudeville.

**Doyle** and **Cavanaugh** have dissolved their vaudeville partnership, Miss Cavanaugh going into a production and Doyle preparing a new act with a new girl partner.

**Demarest** and **Collette** opened for two weeks in New England on Monday, on the completion of which they will come into New York and remain here for twelve weeks.

**Bobby Higgins** will not return to vaudeville after all, but will have a role in the new musical play, "Virginia," in which Tessa Kosta is to be starred by the Shuberts.

**Walter Hast,** English producer, will produce a series of plays at the Egan Little Theatre, Los Angeles. "Suspicion" is expected to be the first play put on by Hast.

**Brook Johns** is back at "The Tent," where he is doing his single again, after a flash in the pan run in vaudeville. He has decided to stick with the cabaret for the time being.

**Tom Brantford** dropped into Chicago again the other day after playing some Carrell dates, and was seen shaking hands with his many Chicago friends around the agencies.

**Violet Palmer** closed with Richard Keane and Bernice Speer in Philadelphia last week, and will recuperate from a recent operation before making definite plans for the future.

**Wallace Beery,** motion picture actor, formerly the husband of Gloria Swanson, screen actress, is to marry Virginia Sutherland, daughter of Judge Peter Sutherland of Leavenworth, Kansas.

**Phil Taylor's** "Seven of Hearts," a musical tabloid, has been routed over the Keith time. The cast includes Graham and Gunsett, Jean Claire, Cecil Norwick, Frances Drager and Ethel Kane.

**Wellington Cross and Company, Jack Donahue, Gordon Dooley** and **Martha Morton, Aunt Jemima and Band** and **Lillian Shaw** were among those on the concert bill at the New Amsterdam last Sunday.

**Menlo Moore,** of Moore & Megley, is convalescing at his home, following his return from a local hospital, where he was treated for a peculiar nervous digestive derangement that puzzled the physicians.

The opening bill at the new Capitol theatre, Union Hill, N. J., included Well, Virginia and West, Vincent Lopez and Orchestra, Tom Patricola, Yvette Rugel, George LeMair and company, and others.

**Savoy** and **Brennan** opened this week the Monte Carlo cabaret following the Dolly Sisters there as added attractions. The team leave the stage door of the "Greenwich Village Follies" just in time to double at the cafe.

**Walter B. Bowlby** is now manager of the Schubert-Park Theatre, Indianapolis, replacing Glenn E. Black. The new manager and the owner of the house, Fred R. Bonifield, are now in New York seeking new attractions.

**Tuscano Brothers** spent several days in Chicago recently breaking a jump on their Orpheum route which gave them open time between New Orleans, La., and Duluth, Minn., which their friends agreed was "some jump."

**Henry C. Jacobs,** of Jacobs and Jermon, will sail on the S. S. Resolute, Jan. 9, for a trip around the world which is to last six months. Mrs. Jacobs is to accompany him on the trip. This will be Jacob's first vacation in twenty years.

**Lotta Miles,** playing at the Bedford Theatre, Brooklyn, last week was run down by a street car and severely injured. Miss Miles was taken to her home after having her injuries dressed by an ambulance surgeon in Brooklyn.

**George Wilson,** of Barlow, Wilson, Primrose and West fame is playing vaudeville and in an act called "Stdanded" which is playing in the middle west and appears to have lost none of his popularity. He is now seventy-seven years old.

**Marguerite Abbott Barker,** of "A Fantastic Fricassee," at the Greenwich Village Theatre, announces that there will be a benefit performance for the Bide a Wee Home for Animals on Thursday, December 7, in the afternoon, at 2.45.

**Lou Holtz, De Haven** and **Nice, Bob Nelson, Roy Cummings and Company, Joe Towle, Keno** and **Green, Bernard** and **Duffy,** the **Powell Sextette, White Way Trio** and the **Gliding O'Mearas** appeared in the concert bill at the Winter Garden last Sunday night.

**Emily Drange,** who recently became the bride of Lynn Overman, has retired from the stage and is accompanying her husband on his road tour in "Just Married." Miss Drange was last seen here in Edward Royce's musical production, "Orange Blossoms."

**John P. Slocum,** who managed Chas. Dillingham's "Good Morning Dearies" on tour this season, has been transferred to the management of "The Bunch and Judy" at the Globe theatre. Ollie Alger, formerly manager of "A Bill of Divorcement," was appointed to take Slocum's place with the show in Boston.

**Johnny Black** and his orchestra, **Stella Mahew, The Old Vaudevillians, Mel Klee, George Duframme, Joseph K. Watson, Winnie Madcap, Mlle. Alexia, Ona Munson and Boys, Joe Roberts, Margie Coates** and **Harry Burns and Company,** appeared at the Bohemian night performance at the National Vaudeville Artists clubhouse on Sunday night.

**Mrs. Geoffrion's "Butterfly Kiddies"** are at the Capitol theatre at Lansing, Mich., this week booked by the Carrell agency and reports are that they are duplicating their success of the week previous at the Capitol in Jackman, Mich. There are ten kiddies in the act and the plan is to remain in Michigan for a time so the children can have Christmas at home.

"You can't go wrong
With any FEIST song"

THE WONDER SONG!

# WHEN THE LEAVES COME TUMBLING DOWN

Great Ballad—Wonderful Melody—Charming Lyric

By RICHARD HOWARD

A CRY SONG

Yes—and even better than "SORRY I MADE YOU CRY"

# WHY SHOULD I CRY OVER YOU

BY NED MILLER and CHESTER COHN
A sure fire applause hit! Get it Now!

JESSE CRAWFORD

Playing at the Balaban & Katz Chicago Theatre scores a tremendous success with his own composition

# IN A CORNER OF THE WORLD ALL OUR OWN

Crawford is an inspired organist. He is a sensation with his latest song. Send for it!

HOWARD A

are a

CO

BL

MA

In the Big W

THE PASSING

LEO FE

711 Seventh A

SAN FRANCISCO
Pantages Theatre Building

CHICAGO
Grand Opera House

DETROIT
111 West Larned St.

KANSAS CITY
Gayety Theatre Bu

MINNEAPOLIS
2 Lyric Theatre Building

LONDON, W. C. 2, ENGLAND—138 Charing Cross R

RD AD HOWARD

are a s n singing

CAL

LACK

AMMY

e Big W er Garden Hit,

ING SHOW OF 1922

FEIST, Inc.

nth Ave., New York

CHICAGO — Opera House Building
PHILADELPHIA — 1228 Market St.
BOSTON — 181 Tremont Street
KANSAS CITY — Theatre Building
LOS ANGELES — 117 West Fifth Street
TORONTO — 193 Yonge Street
CINCINNATI — 111 East 6th Street
AUSTRALIA, MELBOURNE — 25b Collins St.

"You can't go wrong With any FEIST song"

# AL JOLSON

at the Apollo Theatre, Chicago, just makes his audience howl singing his new novelty song sensation

# TOOT, TOOT, TOOTSIE

## GOO-BYE

By GUS KAHN, ERNIE ERDMAN and DAN RUSSO

JUST RELEASED. GET IT NOW!

# ALL MUDDLED UP

A Snappy Syncopated Song For Fox Trotters

Words and music by PERCY WENRICH

Another "Wang Wang Blues" by the same writers
HENRY BUSSE, HENRY LANGE and LOU DAVIS

# HOT LIPS

Featured by TED LEWIS and his Band in the 1921 "Greenwich Village Follies"

# MELODY LANE

## SYNDICATE STORES OVERLOOKING MUSIC'S ADVERTISING VALUE

### Buyers in Drive for Price Cut Who Threaten to Cut Music from Stores Forget Its Drawing Power and Value as Novelty Department

Syndicate stores are making a decided drive to secure a cut price on music and publishers are receiving numerous letters from buyers, heads of departments, managers and others complaining of troubles in the handling of music, and of the valuable space which the music departments take up in the stores.

The letter usually winds up with a statement that syndicates that have discontinued the handling of music have increased their total business and that the matter of cutting out music entirely is one which is being seriously considered.

The syndicate men are right in one particular of their complaint and that is that there is trouble in the handling of a music department. The reason for this is that music of the popular type is an up-to-the-minute article of merchandise and any one who hopes to handle it successfully has to be bright, intelligent and active to a superlative degree. The retailing of the average article featured in the syndicate stores is considerable of a joke, when compared with music, for the successful seller of the songs is not the usual order filler of the store but must be a salesman or saleswoman of ability. They have to know the business and the better they know it the more they can sell. This is about the only point upon which the syndicate men are right. They call attention to the fact that business has increased in the stores which have discontinued the handling of songs, but they evidently have overlooked the fact that owing to the great shortage of cash throughout the entire country, thousands of new customers are through necessity buying merchandise in the five, ten and twenty-five cent stores, and this is the principal reason for increased business in the syndicate stores. Thousands that never purchased goods in these stores are patronizing them today. Whether or not the stores can hold these customers when prosperity returns is a question and one which the syndicate men will do well to consider.

Music is one of the most valuable articles of merchandise that a syndicate or store patronized by the average class of people can carry. Aside from the profit derived from it, it has an advertising value which is so great that it can only be guessed at. In the old days when the big Woolworth syndicate carried and featured music it was freely admitted by the big men in the organization that it attracted thousands of people into their stores every day.

The syndicate stores are big novelty establishments and if there is a greater novelty than the latest popular song hit, it has not as yet been discovered. The drawing power of music is enormous, and one which the syndicate store owners would do well to carefully consider.

The big business which at present is being done by a number of syndicates is no indication that it will continue when the business readjustment of the country is completed and the handling of an article of merchandise which draws thousands into the stores should be seriously considered. The cutting of prices, buying at a cent or two cut will not solve the question. Co-operation between dealers and publishers is the only way in which the business can be improved and put back upon its former solid foundation.

### GILBERT FORMS $1,000,000 CO.

The L. Wolfe Gilbert Music Corporation was incorporated last week, under the laws of the State of Delaware, for $1,000,000, and organized for the purpose of exploiting popular songs and developing other business that may be considered necessary for the sale of sheet music, such as special music counters, as well as the printing of standard non-copyright compositions. Officers of the corporation include L. Wolfe Gilbert, songwriter and publisher, president, and Tom J. Geraghty, supervising director of the Famous Players-Lasky Corporation, first vice-president. Kaplan, Kossman and Streusant, of No. 1540 Broadway, are the attorneys.

Stock in the corporation will be sold to the general public on the basis of $5 par value for the preferred stock, each share of which carries with it a share of common stock as a bonus. The preferred stock is eight per cent accumulative. The reason for selling the stock to the average public is that it is believed that several thousand stockholders will each become pluggers for the music house, etc.

Offices of the organization for the time being are in the Broadway Central Building, Broadway and Fifty-first street, where are located the quarters of L. Wolfe Gilbert's publishing house. Four or five well-known songwriters will comprise the house staff, which will be enlarged later on. The general exploitation of songs may make it possible for the concern to plug the works of free-lance writers also.

More definite plans are expected to be developed at a meeting this week of the board of directors.

### WRITERS SLOW IN STARTING

Nothing definite has resulted as yet in the new business ventures reported in negotiation by the different groups of songwriters and others who have announced their intention of publishing on their own.

Al Jolson and Maurice Abrahams are still pursuing their respective lines of endeavor and up until last Monday had not drawn any partnership papers.

Pete Wendling and Max Kortlander, as well as others who were reported to be associating themselves with the B. A. Music Company have called it off.

Otto Motzan has not nailed any shingle up regarding the "Golden Rule Music Company." Cliff Friend and Con Conrad are still freelancing as well as Abe Olman and his intended partners.

Many writers who have considered the possibility of eliminating the publisher as a useless middle man in collecting their mechanical royalties have evidently decided to wait for a more opportune time before embarking in their own boat.

### HARRY AKST QUITS BERLIN

After voicing his dissatisfaction over a royalty statement, Harry Akst severed his connection with Irving Berlin, Inc., last week, and is now free lancing.

At present he is collaborating with Roy Turk, of the Waterson, Berlin & Snyder staff, on the new Boardwalk revue.

Akst was known throughout the trade as Irving Berlin's personal pianist since the organization of Irving Berlin, Inc. In music circles he is credited with the composition of many hit tunes, most of which do not appear over his name.

### MONEY FOR MUSIC PUBLISHERS

A number of music publishers have to their credit various amounts due from mechanical reproducing companies. Letters to these publishers have been returned from the addresses as shown on the list printed herewith, and the Music Publishers' Protective Association would be glad to hear from them at once. Upon receipt of the correct address checks for royalties due will be forwarded immediately. The list of publishers and last known address is as follows:

Guilio Amauli, 1078 South Boulevard, New York City.

O. F. Beck, Imperial Theatre, Montreal, Canada.

James Brockman, 145 West Forty-fifth street, New York City.

J. Brody, 1042 Hoe avenue, New York City.

Brody & Friedsell, 1042 Hoe avenue, New York City.

Pomposo Cabellero, Laredo, Texas.

Gus Goldstein, 589 Prospect avenue, New York City.

Head Music Publishing Company, 1416 Broadway, New York City.

J. Fred Helf Company, 222 West Forty-sixth street, New York City.

P. J. Howley Music Company, care Dr. Howley, Morristown, N. J.

Max Hart, 1564 Broadway, New York City.

Howard & Lavar, 1431 Broadway, New York City.

Placido Izzo, agent, 192 Grand street, New York City.

William Jerome Publishing Company, Hotel Empire, New York City.

Jerome & Schwartz Publishing Company, 251 West Eighty-ninth street, New York City.

Knickerbocker Music Publishing Company, 1437 Broadway, New York City.

Isidore Lillian, 134 South Ninth street, Brooklyn, N. Y.

Simon Katz, 1522 Vyse avenue, Apt. 17, New York City.

Norworth Publishing Company, care of T. B. Harms, Inc., 64 West Forty-fifth street, New York City.

G. E. Pasquolotto, 167 Mulberry street, New York City.

Natale Di Palman, care of A. Matecea, 140 Mulberry street, New York City.

Penn Music Company, 145 West Forty-fifth street, New York City.

Aubrey Stauffer & Co., Grand Opera House Building, Chicago, Ill.

### SALLY AND HARRY BURY HATCHET

Harry Hoch and Sally Fields buried the hatchet last week and are good friends again, following an apology by Miss Fields to Mr. Hoch at the Waterson, Berlin & Snyder offices.

Miss Fields, accompanied by Billy Misky, appeared at the publishing house, and made it known to Hoch that she fully appreciated her foolish action in starting a fight about a year ago at a local cabaret, in the course of which four men set upon Hoch and beat him up. The disagreement between the two principals arose when Hoch refused to supply a piano player for Miss Field's act, free of charge. Due to the large number of friends of the music man, Miss Fields said that she was unable to forget for a moment the wrong she had done him and had wanted to apologize since the first day following the fight.

### KORNHEISER IN CHICAGO

Philip Kornheiser, professional manager for Leo Feist, Inc., is spending the week in Chicago. He left on Friday of last week in company with Paul Whiteman, who, with his orchestra, opened on Tuesday night at the Trianon, a big dancing resort. Whiteman and his orchestra are to play six nights at the dancing place and are receiving a record-breaking salary.

### BROADWAY CORP. BANKRUPT

The Broadway Music Corporation, of which Will Von Tilzer is president, was thrown into bankruptcy last Wednesday by three creditors whose claims total a little over the necessary $500.00. This action, long expected in popular music circles, is the culmination of over a year of precarious sailing. Federal Judge Augustus N. Hand, appointed as receivers E. C. Mills, chairman of the executive board, of the Music Publishers' Protective Association, and Mark Hyman, a lawyer, of 61 Broadway. The receivers will ask for an order this week permitting them to continue the business for the benefit of the creditors.

Creditors who filed the involuntary petition against the Broadway are: Edgar Allan Woolf, claims for royalties, the sum of $110.83; Samuel L. Ross, services rendered, and promisory note for $330.00, and Neville Fleeson, promisory note and personal services rendered, $372.12. Nathan Burkan is attorney for the petitioners.

If a schedule in bankruptcy is filed, it is believed that the total liabilities of the Broadway Music Corporation will be approximately $135,000.00, and should the business be discontinued by the receivers the creditors when dividing the assets will receive hardly anything. However, two songs are now being plugged by the professional department of the insolvent publishing house, one of them being regarded a hit as hits go at present. This number is "Who'll Take My Place When I'm Gone," which has been moving fairly well. The other song is "Cowbells" and is an unknown quantity, the concensus of opinion being that it's commercial possibilities are not near as good as the other number mentioned.

The principal creditors of the music house are song writers, printers and various other commercial houses who have dealt with the Broadway Corporation, as well as holders of notes and banking institutions. The assets of the corporation include the organization's office equipment and at least one royalty statement from the Victor record company, as near as can be learned under present circumstances.

Will Von Tilzer organized the Broadway Music Corporation about twelve years ago, and for a time had an excellent break in procuring hits. The slump that was much in evidence last year affected the organization, as well as alleged poor contracts made with song writers, at least two of which are now in existence calling for a total payment each week of about $500.00 to two writers. It was generally known about a year ago that the organization was slipping and friends helped Von Tilzer in tiding over the last months of the season and early this year. In the face of its predicament late last year, the organization took on an added burden in the form of new quarters and a long lease at the concern's present home at Seventh Avenue and Forty-eighth street. This lease, coupled with the song writer contracts is said to be one of the causes that precipitated the bankruptcy proceedings.

### HARMS GETS RUSSIAN PIECE

Harms, Inc., have secured the American publishing rights to the operetta, "Dance, Song and Wine," written and composed by Joseph Cherniavsky, known as the "Irving Berlin of Russia." The play opened recently at the Thomashefsky Theatre, where it is being presented in Yiddish. At least one of the songs in the show is said to be a phenomenal hit, entitled "The Fox Trot."

### SAXOPHONE SOLOS RELEASED

Don Clark, saxophone player with Paul Whiteman's orchestra, has completed a set of saxophone solos which have been released by the Richmond-Robbins Company.

A new song by Ross Gorman, Jules Buffano and Walter Hirsch, has also been taken over by Richmond-Robbins, Inc., entitled "Some Lonesome Night."

# BURLESQUE

## MUTUAL PLANS CHANGES IN SHOWS

### NEW BOOKS FOR REPEATS

Instructions are going out to show owners on the Mutual Circuit from headquarters notifying them that the shows will start to repeat shortly and that they are to be renamed; a new book and numbers will also have to be staged.

The first show that will be affected is Peck and Kolb's "Follies and Scandals." This show is now playing the Plaza, Springfield. It has but four weeks more to play, the present show closing at the Star, Brooklyn. The new show will open at the Empire, Hoboken, January 8. This show opened its season at Hoboken in August.

Other shows will have to do the same when they start to repeat and it is said that some owners will change entire casts.

"Girls a la Carte" opened this week, playing the first three days at Jacques Theatre in Waterbury, Conn., and the last three days in Holyoke. They go to Wilkes-Barre next week. Waterbury is not on the circuit, the owners of the show booked it independently. Holyoke opened last week with the "Jazz Time Revue" and reports big business on the three days. It is said that they did $3,000.

In the cast of the "Girls a la Carte" are Eddie Dale, Abe Leonard, Warren Boyd, Al Murray, Belle Belmont, Grace Celest and Gertrude Avery.

The lay-off week before the Olympic has been closed in, the shows jumping direct from Holyoke to the Olympic, New York.

There will be an open week after Newark commencing next week with the "Lid Lifters." The shows will lay off one week and then go to Wilkes-Barre.

President Dave Krauss stated Monday that the Mutual would be in Bridgeport by the first of the year. The shows will play it on a split week, playing Holyoke the first three days and Bridgeport the last three days.

### COLLETTE BATISTE BACK HOME

Los Angeles, Cal., Dec. 2.—Collette Batiste, former prima donna of the "Laughin' Through" company, who was compelled to retire from the show on account of illness in Hoboken, several weeks ago, is now resting at her home, 2356 West Twenty-second street, this city. She is confined to her room. Miss Batiste did not leave her berth on the train from the time she left New York until she arrived here.

### PORT HURON DOES WELL

The first two shows of the Columbia Circuit did so well at the Desmond Theatre, in Port Huron, Mich., that the house has become a regular Columbia booked house. The first show to be booked direct by the Columbia Circuit was the "Mimic World" that played there last Sunday. The shows will play Port Huron on Sunday between Detroit and Toronto.

### JACOBS TO MAKE WORLD TOUR

Henry Jacobs, of the firm of Jacobs & Jermon, will sail from New York with Mrs. Jacobs on January 9 next for a trip around the world. They have their passports and will visit nearly every country in Europe, Asia and Africa while they are away. It is expected that they will be away about ten months.

### ALICE LAWLOR IN "ZIG ZAG"

Alice Lawlor, formerly of Arthur Pearson's "Zig Zag," joined the Watson Sisters' show at the Crescent in Brooklyn on Monday.

### MAX HART SUES BARTON

Max Hart has filed suit in the Supreme Court against James Barton, comedian, in effort to collect the ten per cent agency fee due him as per written contract made with the actor several years ago.

According to the attorneys for Hart, the agreement was entered into about three years ago when Barton was comparitively obscure and receiving but a small salary. In that time, Hart alleges he developed Barton into a star and succeeded in placing him in a position where his salary is understood to be $900 per week.

During the time that Barton was being developed, Hart also claims that he loaned the comedian $3,000 for the purchase of a home and also carried him along when he was laying off. For a while, Hart complains, the fee was paid to him, but recently Barton stopped sending his ten per cent due, despite written contract to that effect.

Barton's attorneys, House, Grossman and Vorhaus declined to make known the actor's defense, but intimated that he had sufficient cause for not paying the ten per cent fee. Epstein and Axman are attorneys for Hart.

### NAMES OFF THE MARQUIS

In the future the marquis of the Shubert Central will not carry the names of the current attraction of any of the feature members of the cast. This is due to the fact that many of the Shubert units have as many as four or five featured persons or acts with the shows and the management of the Central, rather than hurt the feelings of any of those featured persons, feel that it is better to eliminate the electrical exploitation of either act or attraction. In the future the only advertising on the marquis will be "Shubert Vaudeville," which the Shuberts assert is the main thing to be sold.

### NEW THEATRES FOR BROOKLYN

A moving picture theatre, seating 3,500 persons, and costing $350,000, is to be erected at the northeast corner of Nostrand avenue and Eastern Parkway, Brooklyn, by the Weinwolf Realty Company. The plot of 89 x 190 feet is valued at $150,000. The structure is to be three stories high with a twenty-five foot setback. The roof is to be utilized in the summer time for outdoor shows.

### PARK MUSIC HALL ROBBED

Prowlers broke into the Park Music Hall last week and made away with $200. Had the burglars called the night previous they would have gotten $4,800, which, fortunately, had been sent to the bank on Friday.

Treasurer Samuel Spachner reported the robbery to the detectives of the West Forty-seventh Street Station upon his arrival at the theatre on Saturday morning.

### TAB SHOW ON SPIEGELBERG TIME

Phil Peterson's tab show, "Hello Girls," opened last Monday for twenty weeks on the Spiegelberg time through the south. The company will rotate among five theatres and will change the show for repeat dates. The Loew circuit had a similar idea of sending tab shows to play their southern time direct from New York.

### MARGIE CATLIN WITH SHOW

Margie Catlin opened with "Laughin' Thru" at the Lyric, Newark, on Monday, as soubrette.

### MILDRED DOYLE MARRIES

Mildred Doyle was married last Saturday to R. Damiano, a non-professional of Newark, N. J., at the Trans-Mission Church of New York. Miss Doyle was a member of the "Sliding." Billy Watson's big fun show, and left the company Friday night at the Casino, Brooklyn.

## NEW CIRCUIT DOING BIG BUSINESS

### GAIN DURING PAST SIX WEEKS

Burlesque has come into its own again this season. No more need the producers dig to meet the weekly operating expenses as during the past four weeks the theatres on the Columbia and Mutual Circuits have been doing a most profitable business.

Of course, the Mutual producers are not compelled to dig, as they are allowed a flat weekly amount for their productions by the theatres, with the show not participating in the count-up. In the early part of the season, it was hard sledding for some of the Mutual theatres to meet operating expenses each week. But during the past month the business over this entire circuit has jumped up, with the result that the theatres have been able to recoup their losses.

The progress of this circuit has been watched closely by those interested in burlesque. Many of the wiseacres predicted that the owners of the show had nothing to lose on the proposition, but were sure of a flat $200 a week profit for themselves each week. On the other hand, they conjured that the heads of the Circuit and the owners of the theatre had "bitten off a bigger chunk" than they could chew. But when word reached New York during the past few weeks that a gross of $5,000 to $6,000 a week was being attained in some of the theatres, there was a general rush to the mutual offices for show and theatre franchises. However, they were met with the statement that it was a "closed season" and that the circuit was satisfied with the number of theatres it had and the attractions which were playing them. They did not care to extend the circuit or increase the attractions, as they were through experimenting for the present.

### WATSON GIVES BIG DINNER

A big Thanksgiving Day dinner was held on Sunday at the home of "Sliding" Billy Watson in Freeport, Long Island. A fifteen-pound turkey was well taken care of by Mr. and Mrs. Bob Travers, Mr. and Mrs. Billy Watson, Mr. and Mrs. Joe Manning and Mr. and Mrs. George Fife.

### RUDDER OPENS OFFICE

Harry Rudder, who has been office manager for Ike Weber for several years, severed his connection with Weber's office last week and has opened a booking office of his own in the Columbia Theatre Building.

### MACK PLAYING THE SAX

Ernie Mack, principal comedian of Peck and Kolb's "Follies and Scandals," is now playing a saxophone. He is going to do a specialty and will put in the show when it arrives in New York in a few weeks.

### WILBER IN WATSON SHOW

Washington, D. C., Dec. 2.—Clarence Wilber is doing very well as "Grogan" in Watson's Beef Trust at the Gayety this week. He opened in Baltimore.

### FRANK LANING'S FATHER DEAD

Frank Laning, Sr., father of Arthur and Frank Laning, Jr., died at his home in Brooklyn, November 24, at the age of 55 from an operation.

## HURTIG'S BIG SHOW WITH STONE & PILLARD SCORES BIG HIT

George Stone and Etta Pillard received a rousing reception in Joe Hurtig's Big Show at the Columbia Monday afternoon on their return to this house after three years' absence, and they looked the same Stone and Pillard who were christened the "Dancing Demons" by their energetic press agent years ago. It looked great to see them again and still greater the way the audience received them, showing that these favorites, still young, had not been forgotten.

Stone, the boy who can dish out the "hokum" and is a "champ" at it, is giving it to them in this show. It's the kind of "hokum" that the audiences like and he gives it to them good and plenty. Not being satisfied with this, he does a lot of dancing. There is none in burlesque who can top him in this respect. Stone is working real hard and keeps all his associates going at top speed. He is doing his "bum" character that made him famous in burlesque.

Pretty, attractive, dancing, smiling, clever Etta Pillard is as dainty and attractive as when we saw her last. She is one we consider the best all around ingenue lead in burlesque. Her work tops them all. She sings well and puts her numbers over artistically, reads lines cleverly, has a winning personality that extends far over the footlights and dances with the grace of Genee. Miss Pillard's gowns are simple in design but very elaborate and consists of many changes.

Billy Baker is doing second comedy working opposite Stone, and is a corking good team mate, in fact the best Stone has had in years. Baker is a fine "hoofer" and knows how to handle comedy.

Sammy Wright as Ludwig Krauss the merchant, is going a "Dutch" and is on the receiving end of the slap stick part of the show.

Dudley Farnsworth, a neat looking chap, portrays a French role most satisfactorily in the first part and a good "straight" in the burlesque.

Billy Gaston is the straight man. Gaston is new to the present generation in burlesque. We felt sorry for him Monday working under big difficulties, due to a heavy cold, and could hardly talk above a whisper.

Eleanor Wilson makes a stately prima donna, and looks pretty in her gowns. She rendered her numbers well and did nicely in the scenes.

Little Rose duffin, a nifty dancer and shapely little girl, shared the soubrette part with Maria Hart, another pleasing young lady about her own size.

Miss Duffin has improved some since we saw her last in her work. These two girls, besides leading numbers together, have several they lead alone. They also appear in many bits and scenes, doing very well.

In the chorus there are many sprightly damsels who are on their toes all the time, twenty-three all told. They are well costumed and look real pretty.

The programme states that the book is by Stone, which one could easily see as Stone has staged the same show he had on the last time we saw him, with a few exceptions.

He has put on a lot of sure fire hokum bits with slap stick comedy that kept the audience in a fine humor at the matinee. While Stone and his associates are taking care of the comedy part, Miss Pillard with her numbers injected the class of the show.

After Miss Pillard's "Radio" number, this little lady, Stone and Baker, put over a singing and dancing specialty that stopped the action of the show for awhile.

A pretty duet by Miss Pillard and Farnsworth pleased. In the encore Andy Harer, the musical director, sang a chorus of the number from the pit and assisted in reaping the reward of big applause.

Stone, Baker and the Misses Duffin and Hart won favor in a singing and dancing specialty.

In her Scotch number with the girls Miss Duffin introduced a dandy Scotch number that more than pleased.

In the burlesque opera bit Stone and Baker were humorous. The "Woodland Rose" was the big number of the show. This is Miss Pillard's number and she is assisted by the chorus. She sings it very sweetly. This number was well staged by Joe Hurtig who had Miss Pillard in a swing, with two girls on either side in swings, swinging out over the footlights. The electrical display in this number is very good.

Miss Wilson offered two numbers in her specialty in one.

The "Humpty Dumpty on the Wall" number of Miss Hart and half a dozen girls went well with Stone working it up.

Stone's Indian dance in the first act was cleverly done and appreciated.

As a finale of the first part Stone and Pillard marched the entire company through the front of the house, making a dandy finish.

Stone and Pillard are now in their fifth week and have their show in fine shape. They have it going at a fast pace. It has catchy numbers, fine dancing and this team is surrounded by one of the best casts they have had in years. The show should clean up on the circuit this season.

SID.

### GEORGIE EMMETT CLOSES

Georgie Emmett closes with the Mollie Williams show at Miner's Empire in Newark, Saturday night.

# DRAMATIC and MUSICAL

## "THE BUNCH AND JUDY," NEW DILLINGHAM SHOW AT THE GLOBE

"THE BUNCH AND JUDY," a musical comedy in two acts and six scenes. Book by Anne Caldwell and Hugh Ford; music by Jerome Kern; lyrics by Anne Caldwell. Produced at the Globe Theatre by Charles Dillingham, on Tuesday evening, November 28, 1922.

CAST

Mrs. Shean ..... Lydia Scott
Kelly ..... Eugene Revere
Messenger ..... Roger Davis
Hazel Kirkwood ..... Patrice Clark
Marguerite De Belmont .. Lillian White
Augustus de Forrest .... Augustus Minton
Foxhall Davidson .... T. Wigney Percival
Lady Janet ..... Roberta Beatty
Lord Kinlock ..... Philip Tonge
Call Boy ..... Al Watson, Jr.
Otto Steger ..... Johnny Dooley
Jack Jessop ..... Delano Dell
Georgia McNamara .... Helyn Eby Rock
Gladys Goldwin ..... Elaine Palmer
Estelle ..... Ruth White
Viola Esmond ..... Carol Flower
Mrs. Jordan ..... Bertha Holley
Robin ..... George Tawde
Evie Dallas ..... Ray Dooley
Gerald Lane ..... Fred Astaire
Judy Jordan ..... Adele Astaire
Earl of Torwood ... T. Wigney Percival
Pipers .....
J. M. McKenzie, W. McLellan
Station Master ..... R. H. Wilder
Horace Spelvin ..... Eugene Revere
Miss Grace Hayes and Six Brown Bros.

Jerome Kern and Anne Caldwell seem to have fallen a bit short in their endeavors with the material they supplied Mr. Dillingham for "The Bunch and Judy." There is no doubt that this duo are always taxed to their utmost capacity in turning out material for their clientele, but at the same time, it seems quite apparent that concentration was the least part of their thought in the work they have done on this piece. Not that they are to be condemned, for they have turned out an interesting sort of amusement, but they have not come up to the standard they have set in the past for Dillingham offerings.

Mr. Dillingham has done his share as far as embellishment and staging is concerned to make "The Bunch and Judy" one of the most pretentious and costly offerings of the season.

The production is singularly short of singers and this may be responsible for the lack of song hits in the piece. Kern's score is melodious and a singer of ability would doubtless bring out one or two of the numbers which with the present cast are not heard to advantage.

The costuming is as costly as a purse can buy, and as lovely an outfit of fabric and color as a stage tailor ever fashioned. The assemblage of ladies who disport themselves in these costumes is only a collection that a Dillingham can choose—they are just adorable and as animated a lot of beautiful lassies as have ever been seen in a Broadway production.

Then of course when it comes to principals, why Johnny Dooley, who replaced Joe C. Cawthorne at the last moment, serves as a most happy provoker of mirth and joy with his grotesque endeavors in comedy. He is most ably assisted by Sister Ray, who can do a bit of comicing herself that will more than attract attention. Then there are the Astaires—Fred and Adele—they have a good bit to do with the course of events and do it in most fascinating style, especially with their terpsichore. Delano Dell, who recently stepped into the musical comedy realm, also does a bit of "hoofin'" and clowning that merits recognition. Dell is a newcomer in this field and one to be watched, for it is only a question of time when he will be well in the foreground of a musical play and display his real ability.

The Six Brown Brothers, a tried and true Dillingham standby, are on hand to blazon forth a score of melodies on their saxophones which always merit the approbation of an audience. Grace Hayes, who was drafted from Keith vaudeville after having been recruited from a Chicago cabaret, vocalized in syncopated style and added a little fragrance out of the spirit of the occasion. Augustus Minton, Helyn Eby Rock, Roberta Beatty and Phil Tonge also worked in meritorious fashion.

## "THE BOOTLEGGERS" DULL PLAY HAS LITTLE OF INTEREST

"THE BOOTLEGGERS," a comedy by William Page, produced at the 39th Street Theatre Monday evening, November 27th, 1922:

CAST

William T. Rossmore ..... Robert Conness
Nina Rossmore ..... Catherine Dale Owen
Lane ..... Aubrey Beattie
Arthur Laceby ..... George P. Collins
Rev. Thomas Laceby .... Ernest Howard
Lanahan ..... Leighton Stark
Creighton ..... Edwin Evans
Morrison ..... John Lyons
Miggins ..... Albert Hyde
Vicarelli ..... Barry Townsley
Tony ..... Antonio Salerro
Judge Hilton ..... John M. Sullivan
Martin ..... Oliver Putnam
Walsh ..... Hugh Chilvers
Lubetsky ..... Louis Polan
Wolfstein ..... Joseph Burton
Emmaline Elton ..... Joyce Fair
Billy ..... Bryce Kennedy
"Dandy Phil" Casimir,
J. Montague Vandergrif
Violet Vendome ..... Beryl Collins
Cleo de Courcelle ..... Dorinda Adams
Rosa Venturini ..... Lenore Masso
Percy Hetherington ..... Charles Haskins
"Pinkie" Dumont ..... Norma Leslie
"Puss" Montmorency. Kathryn MacDonald
Hiram Maginnis ..... Harry Cowley
Inspector Dawson, P. D. Walter Lawrence
Mulligan ..... John Lyons

Evidently the play is intended as one terrific thrust at the way prohibition is being enforced by the Federal authorities. The only thing terrific about the "thrust" is the play itself, the old style melodramatic way it was written and the almost 100 per cent inadequate cast. (To hire first rate actors for all of the parts would break any angel.)

Among the principals is the bootlegger, of course, who has made a million dollars, and his lovely daughter who thought her father was a stock broker. She finds him out before the play ends. Other characters are the Federal agents, cops, bums and other derelicts, cabaret performers, etc. A feud starts the show off, and in the course of the gang's entanglements, a dictaphone is used, one man carries a sword cane, a girl gets poisoned with wood alcohol by mistake and the wop that handed out the poor stuff gets stabbed for his carelessness. Love interest is in the play via the bootlegger's daughter, who falls in love with the son of an anti-salooner.

Everything and everybody in the place is crooked, with the exception of the Commissioner, who isn't getting his because he is too stupid, and the bootleggers are to blame for the wrongdoing. Old-fashioned devices that were out ten years ago are used by the author, who combines banal and stereotyped lines with his devices.

Many evils that have arisen since the Volstead law went into effect are presented in the play, all in a bunch, and thrown at the audience in a way that does not convince anyone. If Mr. Page would have been satisfied to present half of the stuff he did and present it with a smaller cast with a little better story, the play would have been reasonable at least.

### "SECRETS" FOR THE FULTON

"Secrets," the new Sam H. Harris production, will be seen at the Fulton Theatre during Christmas week, succeeding "Orange Blossoms," which goes to Boston. At the conclusion of the engagement of "Secrets," another musical play will be seen at the Fulton produced by Edward Royce.

## "LIZA," COLORED CAST REVUE AT DALY'S IS FAST AND BRIGHT

"LIZA," negro musical revue by Irvin C. Miller with lyric and music by Maceo Pinkard and extra lyrics by Nat. Vincent. Produced at Daly's 63rd Street Theatre Monday evening, November 27, 1922. Principals: Alonzo Fenderson, Margaret Simms, Gertrude Saunders, William Simms, Packer Ramsey, Quintard Miller, R. Eddie Greenlee, Thaddius Drayton, Will A. Cook, Irvin C. Miller, Emmett Anthony, Billy Mills, Doe Doe Green, Elizabeth Terrill, Maude Russell, Shippy Mason and Donald Fields.

An ingenious collection of musical comedy material, sung, danced and acted with much vehemence is "Liza," which has taken the place of "Shuffle Along" at the Sixty-third street playhouse. It is not another "Shuffle Along," but in some respects it is superior to that pioneer of present-day negro musical revels. The glamour and novelty of "Shuffle Along" having worn off, it is rather hard to conceive anything funny in the libretto or even in the comedians. The comics of the other negro show has the "edge" and took advantage of it with the result that the comedians with "Liza" have a rather hard time in getting over their comedy scenes and situations. But this is no reflection on the show, as it has other qualities that are superior to "Shuffle Along" and they are terpsichorean evolutions. So that when it comes to the dancing end of "Liza" it is there and there aplenty, which should make the attraction suffice for those whose tastes are in the direction of solid negro entertainment.

Gertrude Saunders works most diligently and successfully in her endeavor to be grotesque; and she dances in a way and style that makes the other girlies of the show "step" some to keep up with her.

The chorus in its entirety is most zealous in its endeavor to please and the girls and boys do that and do it well and at the same time displaying the fact that they enjoy their work by the sincere manner in which they do it. Irvin C. Miller as "Ice Cream Charlie" and R. Eddie Greenlee supply most of the comedy elements of the performance.

The story of "Liza" deals with the efforts of the citizens of Jimtown, S. C., to erect a monument to a former Mayor, and has scenes in barber shops, ballrooms, village jails and graveyards.

The chorus and principals as well work with a snap and vim that is bewildering, but the show is lacking in comedy, so essential in revues of this type.

### KEENAN PLAY COMING IN

SAN FRANCISCO, Nov. 27.—Frank Keenan, who deserted the legit for the films, returned to the dramatic stage last week at the Alcazar Theatre, appearing in the title role of "Peter Weston," a new play by Frank Dazey, being sponsored by Tom Wilkes. The piece is destined for a New York showing early in the new year. Sam H. Harris is said to be interested with Wilkes in the proposed New York production.

### 'DOLLAR DADDY' GOING OUT AGAIN

"The Dollar Daddy," which was tried out several months ago with Louis Mann in the stellar role, is to be reorganized and sent out again with another actor in Mann's role. Charlton Andrews is casting about for a name star that can handle the part.

### GETS "POLLY PREFERRED"

F. Ray Comstock has acquired the rights of "Polly Preferred," a new comedy which recently had a trial showing with the McLaughlin Stock Company in Cleveland. Patricia Collinge will be featured in the metropolitan production.

## "IT IS THE LAW," MYSTERY THRILLER AT THE RITZ

"IT IS THE LAW," a melodrama in three acts and seven scenes, by Elmer L. Rice, from Haydon Talbot's story, presented at the Ritz Theatre by Samuel Wallach on Wednesday, Nov. 29, 1922.

CAST

Baker ..... C. W. Goodrich
Fisher ..... Richard Stevenson
Byron ..... Chas. P. Bates
Yates ..... John P. Roche
Walker ..... John Burr
Johnson ..... Jack Thorne
Rumson ..... James Linhart
Dennison ..... Joseph DiStefani
Page ..... Thomas Hood
William Elliott ..... A. H. Van Buren
Gordon Travers ..... Hans Robert
Ruth ..... Alma Tell
Justin Victor ..... Ralph Kellard
Lillian ..... Rose Burdick
Theodore Cummings ... William Ingersoll
Albert Woodruff ..... Arthur Hohl
"Snifer Evans" ..... Alexander Onslow
James Dolan ..... Walter Walker
Edward Harley ..... Frank Westerton
Ellen ..... Valerie Valerie

Shades of "On Trial," Elmer L. Rice, author of that novel success, still having the same idea imbedded in his cranium and the same tricks at hand tells his story backward, in his stage adaptation of the story by Haydon Talbot. Since the days of "On Trial," the technique of melodrama has been sprained in many directions, with puzzle plays, mystery plays and any kind of new play that delivers a fresh jolt to theatric tradition and promises the audience a novel sensation. So when Mr. Rice comes forward with his backward idea of exposition with the first and last scenes being contemporary and the main body of the action being placed in the past, he recants a bit.

Outside of this his play is straight melodrama, using the familiar basic idea of mistaken identity. In order to win the woman he loves, the villain frames up a common crook into his own likeness, shoots him, escapes from the scene of the murder, and yet contrives to have her husband implicated and condemned for the crime.

Though the idea is not plausible, Rice has handled his situations so adroitly and has embroidered it with so many fresh turns and happy inventions, that one has no time for second thought or breath for expostulations. Throughout its enaction the play holds the audience in the grip of illusion and never lets it down until the last link has been forged in the chain of evidence against the villain and the innocent husband, snatched by the law from his young wife on their wedding day, is restored to the world and happiness.

The production, directed by Lester Lonergan, is competent throughout, with the acting honors falling to Arthur Hohl, who portrays the role of the villain. Others who do their share toward making the performance most interesting are Alma Tell, Rose Burdick, Frank Westerton and A. H. Van Buren.

### "EIGHTH WIFE" FOR STOCK

"Blue Beard's Eighth Wife," which was the starring vehicle for Ina Clare and Arthur Byron last season, and in which Byron appeared alone this season, was released for stock companies this week through Sanger and Jordan. It is a French comedy by Alfred Savior with its American version by Charlton Andrews. It was first presented at the Ritz theatre, New York, on September 20, 1921. For the first release on the play Sanger and Jordan are asking a weekly royalty of from $300 to $500 according to the size of the city it is played in.

**Ada Meade** left the Proctor Players last week and was succeeded by Mary Ann Dentler, who made her debut this week in "Which One Shall I Marry?"

# VAUDEVILLE BILLS For Next Week

## B. F. KEITH BOOKING EXCHANGE
### Week of December 11, 1922

**NEW YORK CITY**

**Palace**—Mlle. Leitzel—Willie Schenck & Co.—Princess De Hollub—Burns & Lynn—Irving Fisher.

**Riverside**—Camilla's Birds—Jack Little—The Briants—Weber & Ridnor—Elsie Janis—Beaumont Sisters.

**Colonial**—Shaw & Lee—Van Horn & Inez—Al & Fannie Steadman—Vincent Lopez & Band—Ruth Roye—McFarlane & Palace.

**81st St.**—Beth Beri & Co.—Huston Ray—Lew Seymour & Co.—Swift & Kelly—Monroe & Grant—Try Outs.

**Alhambra**—Rich Hayes—Rule & O'Brien—Jane Connolly & Co.—Irene Franklin—Four Phillips—Lewis & Dody—Joe Browning—Moore & Freed.

**Royal**—Dancing McDonalds—Joe Roberts—Ben Welch—Ben Bernie & Band—Chas. Harrison & Co.—Yvette Rugel—Rockwell & Fox.

**Broadway**—Willie Solar—Patricola—Paul Hill & Co.

**Jefferson** (First Half)—50 Miles from Nowhere—Lew & Paul Murdock—Jimmy Lucas. (Second Half)—The Renters—California Ramblers—Elliott & La Tour.

**Franklin** (First Half)—Tom Kelly—The Speeders. (Second Half)—Dotson—Owen McGivney—B. & B. Wheeler—Wm. & Joe Mandel—The Wager.

**Coliseum** (First Half)—Marguerite & Alvarez—Dooley & Morton—California Ramblers—Myers & Hannaford. (Second Half)—Lew & Paul Murdock—50 Miles from Nowhere.

**Fordham** (First Half)—Dotson—Owen McGivney—Bert & Betty Wheeler—Wm. & Joe Mandel—The Wager. (Second Half)—Marguerite & Alvarez—Nash & O'Donnell—Dooley & Morton—Myers & Hannaford.

**Hamilton** (First Half)—Kennedy & Kramer—Will Mahoney.

**BROOKLYN, N. Y.**

**Orpheum**—Baggert & Sheldon—Hymack—Mary Haynes—Ann Pennington & Co.—Santos & Hayes—Around the Corner—Irving Fisher.

**Bushwick**—Ben Bernie & Band—Ted Lorraine—Ray & Emma Dean—Bert Levy—Dixie Four.

**Flatbush**—The Hartwells—Burns & Lynn—Wm. Halligan & Co.—Marion Harris—Tom Patricola.

**Far Rockaway** (Second Half)—Gus Fowler.

**BALTIMORE, MD.**

**Maryland**—Autumn Trio—Gautier's Pony Boy—Moody & Duncan—McLaughlin & Evans—Fannie Brice.

**BUFFALO, N. Y.**

**Shea's**—Bronson & Edwards—Kane & Grant—Bob Anderson & Pony—Jos. K. Watson—Realm of Fantasie—Duffy & Sweeney—Rupert Ingelese & Co.

**BOSTON, MASS.**

**Keith's**—Joe Cook—Alexanders & John Smith—Thos. E. Shea—Marion & Martin—Yarmark—Lee & Cranston—Bryant & Stewart—Bill, Genevive & Walter.

**CINCINNATI, OHIO**

**Keith's**—Fifer Bros. & Sister—Margaret Hassler—Healy & Cross—Rafayette's Dogs—Zuhn & Dries.

**CLEVELAND, OHIO**

**Palace**—Tan Araki Japs—Jessie Busley & Co.—Fenton & Fields—Lillian Shaw—Hall, Ermine & Brice.

**105th St.**—Kovacs & Goldner—Lew Hilton & Co.—Bob Hall.

**COLUMBUS, OHIO**

**Keith's**—Nihla—Combe & Nevins—The Awkward Age—Walters & Walters.

**DETROIT, MICH.**

**Temple**—Boy & Boyer—Schichtl's Manikins—Blossom Seely—Powers & Wallace—Vaughn Comfort.

**ERIE, PA.**

**Colonial** — Anderson & Yvel—Leipsig—Wilton Sisters—Fenton & Fields—Pepita Granados & Co.

**GRAND RAPIDS, MICH.**

**Empress**—Carter & Cornish—Bird Children—Oliver & Opp—Tydell & Macy—Gordon & Ford—Cevene Troupe.

**HAMILTON, ONT.**

Donovan & Lee—Patrice & Sullivan—Home Town Follies.

**INDIANAPOLIS, IND.**

**Keith's**—Osborne Trio—Ormsbee & Bening—Four Musketeers—Shattuck & O'Neil—Marga Waldron & Co.—Joe Laurie, Jr.—Howard & Clarke.

**LOWELL, MASS.**

**Keith's**—William Ebbs—Adams & Griffith—Powell & Brown—The Saytons—W. & G. Ahearn—Higgins & Bates—Harry J. Conley & Co.

**MONTREAL, CAN.**

**Princess**—Splendit & Partner—Boreo—Marion Murray & Co.—Lang & Blakely—Night in Spain—Van & Schenck—R. & W. Roberts.

**PHILADELPHIA, PA.**

**Keith's**—Four Aces—Four Yelleroms—Greene & Parker—Emilie Lea & Co.—Chief Capaulican—Miss Juliet.

**PITTSBURGH, PA.**

**Davis**—Al Shayne—Ruby Norton & Co.—Charles Ahearn & Co.—Browne & Whittaker—Aileen Stanley.

**PORTLAND, ME.**

**Keith's**—Creations—George Rolland & Co.—Bolger Bros.—Demarest & Collette—Dixie Hamilton—Pierce & Ryan.

**PROVIDENCE, R. I.**

**E. F. Albee**—Maggie Clifton—The Weak Spot—Chic Sale—Watts & Hawley—Allman & Harvey—Wells, Virginia & West.

**ROCHESTER, N. Y.**

**Temple**—Joseph Diskay—Hall, Ermine & Brice—Holmes & Levere—Johnny Burke—Rooney & Bent—Davis & Belle.

**SYRACUSE, N. Y.**

**Keith's**—MacSoverign—Keene & Speer & Co.—Kellum & O'Dare—Freda & Anthony—Breen Family.

**TOLEDO, OHIO**

**Keith's**—John S. Blondy & Co.—Van & Tyson—Leo Donnelly & Co.—James Thornton—Olson & Johnson.

**TORONTO, ONT.**

**Shea's**—Harry Moore & Co.—Alice Hamilton—Billy Arlington—B. C. Hilliam—The Runaway Four—The Son Dodgers—Crawford & Broderick.

**WASHINGTON, D. C.**

**Keith's**—The Stanleys—Jack Joyce—Ibach's Band with Ben Meroff—Belle Baker—The Duttons.

## ORPHEUM CIRCUIT
### Week of December 10, 1922

**CHICAGO, ILL.**

**Palace**—Sophie Tucker—Van & Corbett—Deagon & Mack—Smith & Barker—Barbette—Williams & Taylor—J. & J. Gibson.

**State Lake**—Gus Edwards—Sandy—Eva Fay—Marmein Sisters—Paul Decker—J. & W. Henning—Cahill & Romaine.

**MINNEAPOLIS, MINN.**

**Hennepin**—Lou Tellegen—Jessie Reed—Anderson & Burt—Dave Ferguson—Mme. Herrmann—Herberts—Sully & Houghton.

**NEW ORLEANS, LA.**

**Orpheum**—Vera Gordon—Bekefi Dancers—Artistic Treat—Three White Kuhns—Kay, Hamlin & Kay.

**OAKLAND, CAL.**

**Orpheum**—Dr. Thompson—Parlor, Bedroom & Bath—McKay & Ardine—Neal Abel—Dooley & Sales—Juggling Nelsons—McRae & Clegg—Conlin & Glass.

**OMAHA, NEB.**

**Orpheum**—Creole Fashion Plate—Family Ford—Kennedy & Berle—Frawley & Louise—Nagyfys—Bankoff & Co.—Senator Ford.

**PORTLAND, ORE.**

**Orpheum**—Dugan & Raymond—Bobby Folsom & Band—Bernard & Garry—Wayne & Warren—Rockwell & Fox—De Witt B. & Torrence—Florenis.

**SACRAMENTO AND FRESNO**

**Orpheum**—Henry Santry—H. & A. Seymour—D. D. H.—Burke & Durkin—Les Gellis—McDevitt Kelly & Quinn—Rose, Ellis & Rose.

**ST. LOUIS, MO.**

**Orpheum**—Mrs. S. Drew—Stars of Yesterday—Flanigan & Morrison—Barclay & Chain—Kerr & Weston—Eight Blue Demons—Edith Clifford—Heras & Wills.

**ST. PAUL, MINN.**

**Orpheum**—Edith Taliaferro—Lew Dockstader—Caits Bros.—Flying Henrys—Peggy Bremen & Bro.—Al K. Hall—Paty Shelly & Co.

**SALT LAKE CITY, UTAH**

**Orpheum**—Victor Moore—Galetti & Kokin—Foley & La Tour—Claudia Coleman—Adolphus & Co.—Billy Glason—Lawton.


GRUEN Guild Watches

Designs of rare taste and beauty. Movements of precision

E. HEMMENDINGER, Inc. Jewelers

33 W. 46th St., N. Y. Phone Bryant 1543


**DENVER, COLO.**

**Orpheum**—Morgan Dancers—Belle Montrose—Jack George Duo—Bevan & Flint—Novelty Clintons—Gordon & Day.

**DES MOINES, IOWA**

**Orpheum**—Flashes—Fisher & Gilmore—Corine—Smith & Strong—Wilson Aubrey Trio—Herbert & Dare—York & King.

**DULUTH, MINN.**

**Orpheum**—Henry B. Walthall—Ernest Hiatt—Spencer & Williams—Langford & Fredericks—M. & P. Miller—De Marcos & Sheik Band—Visser & Co.

**KANSAS CITY, MO.**

**Orpheum**—Harry Watson—Mme. Doree's Celebrities—Faber & McGowan—Harry Holman—Hector—Elizabeth Brice—Dancing Kennedys—Herbert Dyer & Co.

**Main St.**—J. & N. Olms—Simpson & Dean—Carnival of Venice—Dave Manley—O'Donnell & Blair—Moore & Kendall.

**LINCOLN, NEB.**

**Orpheum**—Gretta Ardine—Vincent O'Donnell—Weaver & Weaver—Bessie Clifford—Gordon & Day—Chandon Trio—Babcock & Dolly—Cressy & Dayne—David Quixano.

**LOS ANGELES, CAL.**

**Orpheum**—Williams & Wolfus—Grace Doro—Letter Writer—Andrieff Trio—Meehan's Dogs—Royal Gascoignes—V. & E. Stanton—Hyams & McIntyre.

**Hill St.**—Bailey & Cowan—McCarthy Sisters—Jack Norton.

**MEMPHIS, TENN.**

**Orpheum**—De Lyle Alda—[illegible] De Kerekjarto—Clinton Sisters—Bird Cabaret.

**MILWAUKEE, WIS.**

**Palace**—Circumstantial [illegible]re—Miller & Bradford—Redmond & Wells [illegible] Roth.


STANLEY AGENCY

508 Times Bldg., N. Y. Tel. Bryant 8488

SPECIALIZING SUBURBAN HOMES AND


**SAN FRANCISCO, CAL.**

**Orpheum**—Flirtation—Alma Neilson—Perone & Oliver—C. & F. Usher—Signor Frisco—Adelaide Bell—Little Billy—Pearson, New & Pearson.

**Golden Gate**—Jack Norton—Leo Beers—Glenn & Jenkins—Juggleland—Adelaide Bell.

**SEATTLE, WASH.**

**Orpheum**—Anatol Friedland—Middleton & Spellmeyer—G. & P. Magley—Walter C. Kelly—Scanlon, Deno & Scanlon—Elly—John B. Hymer—Frank Ward.

**SIOUX CITY, IOWA**

**Orpheum** — Zelaya—Rae Samuels—Franklyn Charles—Roxy La Rocca—Swartz & Clifford.

**VANCOUVER, B. C.**

**Orpheum**—Eddie Leonard—Hall & Russell—Tuscano Bros.—Mallia & Bart—Profiteering—Billy Dale—Quixy Four.

**WINNIPEG, MAN.**

**Orpheum**—Bert Fitzgibbon—Jack Hanley—Wilfred Clarke—Eddie Miller—El Rey Sisters—Hegedus Sisters—Roscoe Ails.

## F. F. PROCTOR
### Week of December 4, 1922

**NEW YORK CITY**

**Fifth Ave.** (Second Half)—Dooley & Story—Lonesome Manor—Butler & Parker—California Ramblers—Henry & Moore—Margt. Ford—Ed Janis Co.

**23d St.** (Second Half)—Norvellas—Lane & Harper—Waldron & Watson—King's Melodyland—Dawson Sisters Co.—Briscoe & Rauh.

**58th St.** (Second Half)—Johnny Clark Co.—Homer Miles Co.—Stella Mayhew—Smith & James—Stevens & Laurel—Vacation Days—Margie Coates.

**125th St.** (Second Half)—Francis & Day—Aunt Sally & Band—Any Home—Dooley & Story—Williams & Daisy—Lee & Mann.

**ALBANY, N. Y.**

(Second Half)—Cornoll, Loena & Zippy—Roach & Freeman—Stephens & Hollister—Jos. Darcy—Six Musical Nosses.

**ELIZABETH, N. J.**

(Second Half)—Dillon & Parker Co.—Kurt & E. Kohn—Mulroy McNeese Co.—Lund & Freeman—Arthur Angel Co.

**MT. VERNON, N. Y.**

(Second Half)—Harry Burns Co.—Watts & Hawley—Jarrow—Geo. Moore & Girls.

**NEWARK, N. J.**

Pauli & Goss—Ben Welch—Vincent Lopez Band—Seven Arabian Knights—Jim Savo Co.

**SCHENECTADY, N. Y.**

(Second Half)—Rokoma—Tess & Ann Carter—Holland & Odon—Dancing McDonald—Marino & Martin—Cunningham & Bennett.

**TROY, N. Y.**

(Second Half)—Noel Lester Co.—Jack Sydney—Tazi—Schrim & Fitzsimons—Bezazian & White.

**YONKERS, N. Y.**

(Second Half)—Polly & Os—Navine & Rita.

## POLI CIRCUIT
### Week of December 4, 1922

**BRIDGEPORT, CONN.**

(Second Half)—Lillian & Henry Ziegler—Lehr & Kennedy—Hamlin & Mack—Cooper & Ricardo—Ray Raymond Co.

**HARTFORD, CONN.**

**Capitol** (Second Half)—Allanson—Kelly & Drake—Phina & Picks—Dave Schooler Co.—Edwards & Beasley—Pilcer Douglas Co.

**NEW HAVEN, CONN.**

(Second Half)—Alexander & Hardie—Smith & Nash—Cook & Rosevere—Mabel Burke Co.—Pansa & Silva—Ned Wayburn's Dancing Dozen.

**SCRANTON, PA.**

**Poli's** (Second Half)—Mlle. D'Armond Co.—Franklin & Hall—Timely Revue—Bloom & Sher—Three Lordens.

**SPRINGFIELD, MASS.**

**Palace** (Second Half)—Clayton & Clayton—Jimmy Reynolds—Mabel McCane Co.—Schoon & Squires—Hartley & Paterson.

**WATERBURY, CONN.**

**Palace** (Second Half)—Gordon & Rica—Stone & Francis—Berk & Sawn—Morgan & Binder—Greenwich Villagers.

**WILKES-BARRE, PA.**

**Poli's** (Second Half)—Le Roy Bros.—Jean Boydell—Dan Fitch Minstrels—Rene Arnold Co.—Home Town Follies.

**WORCESTER, MASS.**

**Poli's** (Second Half)—Reilly & Rogers—Furman & Evans—Elliott & La Tour.

## B. F. KEITH BOOKING EXCHANGE
### Week of December 4, 1922

**NEW YORK CITY**

**Jefferson** (Second Half)—Sheldon & Ballantine—Yorke & Maybelle—Geo. Morton—Cook & Valdare—Harry Mayo.

**Franklyn** (Second Half)—Keene & Speer—Lew Rose Co.—Brown & Whitaker.

**Regent** (Second Half)—Paul Hill Co.—Bob Willis—Harry Stoddard Revue—Cook & Valdrake.

**Coliseum** (Second Half)—Patricola & Townes—Boot & Nina—Deagon & Mack—Patricola.

**Broadway**—Cecelia Weston Co.—Allman & Harvey—Miller & Mack—Kennedy & Kramer—Herbert Ashley Co.—Argus Bros.—Right or Wrong.

**Fordham** (Second Half)—Aunt Jemima & Band—Willie Solar Co.—Jas. Lucas Co.

**Hamilton** (Second Half)—Gibson & Connelli—Ona Munson—Harry Rose.

**BROOKLYN, N. Y.**

**Flatbush**—Fridkin & Rhoda—Miss Juliet—Pressler & Klass—Tom Kelly—Bryan & Broderick.

**Rivera** (Second Half)—Loyal's Dogs—Humphrey's Dancers.

**Greenpoint** (Second Half)—Davis & Darnell—Herberta Beeson—Ray Conlin—McGrath & Deeds.

**Prospect** (Second Half)—Franklyn Farnum Co.—Corinne Tilton—Swift & Kelly.

**Henderson's, Coney Island** (Second Half)—May Miller Co.—Beaumont Sisters—Hall & Dexter—Four Bell Hops.

**ALTOONA, PA.**

**Orpheum** (Second Half)—Harry Watkins—Lee Children—Hall & Shapiro—Maude Allen Co.

**AUBURN, N. Y.**

**Jefferson** (Second Half)Princess Winona—McCormick & Winehill—Shieks of Araby.

**ASBURY PARK, N. J.**

(Second Half)—Barnold's Dogs—McIntyre & Holcomb—Frank Farnon—Stars Record.

**AMSTERDAM, N. Y.**

**Rialto** (Second Half)—Ten Arabs—Meehan & Newman—Breen Family—Arthur Whitelaw.

(*Continued on page 25*)


DARL MacBOYLE

EXCLUSIVE MATERIAL OF EVERY DESCRIPTION

For Recognized Performers Only

116 West 49th Street New York

Phone Bryant 2464

"IF IT ISN'T RIGHT I MAKE IT RIGHT"



FRANK NINA

BACON & FONTAINE

Ingersoll's Pier Ball Room, Detroit

Miss Fontaine's beautiful Oriental Dance is one of the hits of the Revue—*All Papers.*

A PICTURE WITHOUT A FRAME

The Greatest QUARTETTE and HARMONY SONG of recent years

HARRY VON TILZER MUSIC PUB. CO.

NEW ADDRESS

TED S. BARRON, Managing Director

NEW ADDRESS

BROADWAY CENTRAL BLDG. 1658 BROADWAY, CORNER 51st STREET, NEW YORK PHONE CIRCLE 8775

P. S.—SOME HIT !!! Ask *HOPE HAMPTON, HARRY VON TILZER, TED BARRON* and others

# NEW ACTS AND REAPPEARANCES

## TAYLOR, HOWARD & THEM

**Theatre**—*Twenty-third Street.*
**Style**—*Novelty.*
**Time**—*Fifteen minutes.*
**Setting**—*In one.*

This is a mixed team with a collection of weird animals. Their dialogue is the usual lecture explaining the animals set to a duologue. The woman enters and does an introductory bit, explaining that their revue is to be different. The man enters and there is some business about his having lost a dog. The woman volunteers that she has some clever detectives and offers to put one on the case. She then proceeds to introduce the various animals which includes a baby leopard, an ant eater and a skunk.

The cross-fire talk is handled well and serves to relieve the monotony of the usual animal act, making this offering an entertaining novelty. E. J. B.

## ROBERT REILLY & CO.

**Theatre**—*Proctor's 58th Street.*
**Style**—*Singing.*
**Time**—*Twenty minutes.*
**Setting**—*Special.*

This is a well acted little Irish playlet, serving as a basis for several songs and dances. The kid, who is a Lilliputian, makes a rather stiff announcement, telling about Robert Reilly, who is in love with his sister and what will take place. Reilly enters and sings, and the curtains part showing the interior of an inn. There is some byplay in which the kid warms up to his work. The girl enters and there is a bit of a love scene. This is interrupted by the kid. The action goes back to one, with Reilly singing a song. After this is a scene showing a country lane and a stile. More comedy, songs and dances. None of the voices are particularly strong or good, but the act is charming in every particular. It is well put together and well acted, the kid walking off with most of the honors in the comedy line. The Irish costumes are charming and the girl is extremely pretty. The man makes a good juvenile and presents a good appearance. He deserves credit for taking care to let each member of the cast show his or her best talents without cutting in on them. The act should fit nicely in any house. C. C.

## OVANDOS SISTERS

**Theatre**—*Coliseum.*
**Style**—*Xylophones.*
**Time**—*Twelve minutes.*
**Setting**—*In one.*

We were favorably impressed at the very opening of act offered by these two girls, because of the fact that while they do an xylophone act, they didn't open with "William Tell," "The Poet and Peasant" or any such familiar overture as so many acts of this sort do. In fact, they avoided all such numbers in their entire repertoire. They are billed as "Whirlwind Spanish Xylophonists," but while the Spanish part of the billing was shown, we couldn't see where the "whirlwind" end came in.

The latter part of the act needs changing entirely. They do a popular song medley here, of numbers which are all out-of-date for the current season. An instrumental act, of any kind, to be successful with popular numbers, must have releases which are as late as possible. The singing by one of the girls is the poorest spot in the act, because her voice is very weak.

With the vocal efforts eliminated, and the closing medley changed, they'll do for the average vaudeville bill. G. J. H.

## ROY DOVE

**Theatre**—*Twenty-third Street.*
**Style**—*Comedy juggler.*
**Time**—*Fifteen minutes.*
**Setting**—*In "one."*

This is a neat-appearing young man, who intersperses his juggling with comedy, much after the fashion of Edwin George. In fact his entire offering, with the exception of the club-swinging bit, is very similar.

He enters in evening clothes and top hat. He juggles the hat, cane and gloves. He threatens to sing, but does some more juggling instead. The major portion of his patter is identically the same as that being utilized by George in the big-time houses. He winds up with some clever club juggling.

The comedy stuff is a material addition to the act, even though he does not sell it with the same degree of finish as Edwin George. The small-time audiences will undoubtedly enjoy this act inasmuch as the talk stuff will be a novelty with them. E. J. B.

## BOSTON SHOW BUSINESS NORMAL

BOSTON, Dec. 4.—Business continues normal here. Three new attractions came in for a limited run this week. The list comprises a mystery drama, a light comedy and a musical show.

Frank Tinney inaugurated a three week's tenancy of the Shubert Theatre tonight in his latest musical comedy, "Daffy Dill," which has already been shown in New York and Philadelphia.

Charles Cherry in "The Dover Road," a comedy by A. A. Milne, came to the Shubert-Plymouth tonight, attracting a large and fashionable audience that seemed to enjoy the play, and particularly the clever acting of Cherry.

"Bull Dog Drummond" opened at the Hollis, with H. B. Warner featured in the cast, coming in primarily got cash in on the vogue for mystery plays launched here by "The Bat." The latter continues to be the money getter of the hold-overs and is still going strong at the Wilbur. "Captain Applejack" is also doing good business at the Tremont.

George White's "Scandals" is in its last week at the Colonial, with Royce's "Orange Blossoms" slated to follow it in here next week.

## SCREEN STARS TO WED

Kenneth Harlan, screen actor, is to wed Marie Prevost soon according to information coming from intimate friends of the couple. This will be Harlan's second matrimonial venture. His first wife was Flo Hart, a former Ziegfeld girl, who secured a divorce from him scarcely a month ago.

Miss Prevost was one of the original Mack Sennett bathing beauties and is now playing leads in motion picture comedies.

Dame Rumor also has it that the former Mrs. Harlan and Lowell Sherman are a sure bet for matrimony. At the time of her marriage to Harlan, Miss Hart was the widow of Fred Belcher, who was New York manager for Jerome H. Remick, music publisher.

## COUGLIN WITH "MIMIC WORLD"

Jamie Coughlin, late of Arthur Pearson's "Zig Zag" company, opens with Cain and Davenport's "Mimic World" in Buffalo next Monday. Harry Morris also opens with this show at the same time. Maurice Cain left New York Monday night for Toronto to look the show over.

## STATE LAKE

**(Chicago)**

An act entitled Rainbow's End opens the State Lake bill this week. A live model posing act before various painted backgrounds, using different colored light effects, describes the turn. The changes are made before the audience, which detracts attention, also provoking laughs. For an opener the act is too slow and draggy, in fact the whole thing borders on mediocrity.

Ben Nee once held the deuce spot very successfully. Ben is Chinese and makes a point of the fact. He entertains with songs and stories that were well received.

After being duly announced by his official master of ceremonies, Fred Lindsay gave a very entertaining exhibition of Australian whip-cracking. He interrupted his act long enough to make a flowery speech about the wonderful United States, which sounded rather strange from a Britisher, although he may have meant it. It was entirely unnecessary.

Liddell and Gibson proved to be good fun, with one of them doing a burlesque female impersonation, but the shock came when the audience learned that the other girl was also a man. Songs and hokum dancing and comedy put them over.

Eva Shirley, assisted by Oscar Adler's Orchestra, and Al Roth were the hit of the bill. Eva sings in a pleasant manner, while the orchestra plays tempting music. During her changes Al Roth does some dancing that made him the individual hit of the act. Between times Adler's musicians played the latest hits and had the flappers uneasy in their seats. They were the only show stoppers on the bill.

The act has been seen here several times but always scores.

Fenton and Fields held a difficult spot with perfect ease. These boys have a line of comedy distinctly individual and proved to be one of the high spots on the bill with their laugh-getting hokum.

The Osborne Trio closed, with some acrobatic work wherein they toss a boy of tender years around as though he were a cork. There is no doubt but what this youngster makes the act possible, which produces a few thrills to say the least.

Bob Hall, the extemporaneous chap, and O'Donnell and Blair, in the Piano Tuner, were missed at this show. R. E. R.

GEORGE PUGET

STRAIGHT and PRODUCER with "Monte Carlo Girls"

4 PHILLIPS 4

B. F. KEITH'S COLONIAL NOW—WEEK DEC. 11, ALHAMBRA, N. Y.

## "MONTE CARLO GIRLS," PLEASING SHOW AT THE STAR

For speed, action and comedy the entertainment given by the "Monte Carlo Girls" at the Star last Thursday night was up to the mark. The reason for this may have been the day, Thanksgiving, then it may not, but however the show was all right, although, Willie Mack was out of the cast. They say he is doing comedy this season, sorry he was not working as we would like to have seen him in this new role.

Sullivan has a good chorus and they work nicely in well-arranged numbers.

Tommy Burns is the principal comedian. It is the first time we have seen this young fellow around here and he impressed us as being a clever "Dutch" comedian. He uses a good dialect, he works fast and is funny. He is a dandy "hoofer" and pulls some acrobatic stuff. Burns is in all the comedy scenes, in fact he really has too much to do. He follows himself on sometimes, the reason for this evidently is that the regular second comic was out of the show and he doubled up. He is a very hard worker and they liked him at the Star.

Joe West jumped in and took care of Mack's part. He did it Monday, it is said without a minute's notice. He protrayed a "Boob" role and appeared in but two scenes. He handled himself all right.

George E. Puget whom the program states is responsible for the book and the staging of it, is handling the straight part. The material is good that he put on and seems just what they want nowadays. Puget is an aggressive "straight," a neat dresser and a good talker. He works well with with the comedians.

Grace Goodale, an attractive blonde, holds the prima donna role.

This young lady has several numbers which she gets over very well. She is a well-formed person, but does not show her figure to the right advantage. She does very nicely in the bits with the comedians.

Billie and Babe Palmer, soubrettes, have a few numbers and puts them over. Billie, an auburn haired, well-formed young person, stands out as a dancer and does her scenes well. For one of her numbers she was awarded a half a dozen encores. Billie sang "Dry Down in Havana" and scored with it. The girls wear pretty dresses.

Violet Buckley was suffering with hoarseness which interfered considerably with her numbers. She is wearing soubrette dresses this season, and they do not look a bit becoming. Miss Buckley appears in several bits and works well in them.

Sid Easton and Jim Stewart, two colored performers, are used in bits as well as appearing in a specialty.

The comedy bit done by Burns, Puget and Misses Buckley and Billie Palmer went over well. This was followed by the "mind reading" bit done by Burns and Miss Goodale, which created laughs.

The "Give It to Me" bit had the house laughing, as it was done by Burns, Puget, West and Sid Easton. The "beer" was blended into this bit at the end and it was a howl.

The Palmer Sisters in their specialty were very successful. Billie opens with a dance and then they go into a song, a double number "In Our Home Town," and finish with a dance. They have a nice little act and it pleased.

A comedy quartette of Burns, Puget, Stewart and Easton went over nicely.

The "matrimonial" bit pleased as it was given by Burns, Puget and the Misses Goodale, Buckley and a chorus girl.

Easton and Stewart did very nicely in their singing, dancing, talking and musical specialty in one.

Tom Sullivan has a pleasing entertainment in his "Monte Carlo Girls." SID

### EQUITY AND PLAYERS DISTINCT

In order to set its membership right on the status of the relationship of the Equity Players to the Actors' Equity Association, the latter have incorporated the following in their weekly report:

"It cannot be too strongly emphasized that Equity Players and the Actors' Equity are distinct both legally and financially; that even if Equity Players were to lose money in its venture, the treasury of the A. E. A. would not be affected."

A misunderstanding among the members is said to have precipitated the issuing of the statement. In outlying districts some of the members were of a mind that the Actors' Equity were financially responsible for the Players, when as a matter of fact the latter have been operating on a specially subscribed fund which had already been pledged for this purpose through voluntary contributions.

### BORZAGE WITH NEW CO.

Frank Borzage, who directed "Humoresque" and many of the Marion Davies productions for the Cosmopolitan organization, has left the Hearst organization and joined the ranks of Arthur H. Jacobs, a new independent producer. Borzage signed a long-time contract and is to direct a series of all-star productions of famous stories.

"Wandering Daughters," by Dana Burnet, a recent Hearst magazine story, will be the first.

### AGENTS TO BAR TICKET GRAFTERS

Sharpshooters and habitual ticket spearers have come under the ban of the press agents of legitimate attractions in New York City. Last Thursday afternoon at Keene's Chop House an informal meeting of press agents of the various production firms and attractions in the city was held and Wells Hawks purveyor for the Sam H. Harris causes was elected chairman. There were thirty wielders of theatrical propaganda in attendance.

Chairman Hawks informed them that a large number of undeserving and unscrupulous persons were imposing on the press agents and managers for theatre tickets with the result that "Annie Oakley's" that were falling in the hands of these persons were finding their way into the hands of people who were not paying the full box office price of tickets. He told them that a similar condition existed fifteen years ago as a result of which the Friars were formed. Hawks said a stop was put to the conditions at that time with the press agents working in harmony and that after a short time these unworthy persons found themselves "non-grata" with the theatrical producers and their publicity dispensers.

During the past few months requests have been coming into press agents from various sources representing themselves to be editors of out-of-town papers or even publishers. These requests generally came over the telephone or by mail written on the stationery of New York hotels. Of course, the press agents took the requests as bona fide and had the seats at the box office for the person that made the request.

Recently a group of press agents were together and in some way the name of an out-of-town publisher came up. One fellow said that he had given the man a pair for the night before, another said he did likewise and the third said he had done this also. They finally decided to investigate the matter and wrote the managing editor of the newspaper inquiring about the man. Shortly afterward they got word that the publisher of this paper when in New York was not in the habit of soliciting courtesies as he was healthy enough financially to pay the "toll" wherever he went. At the same time the editor said that other complaints had reached him regarding this person and that if he were apprehended the paper would prosecute him. There are said to be some fifty persons about New York that are pursuing the vocation of "professional spearers" and are making a lucrative income out of their endeavors.

It is such persons that the new press agents' organization is striving to eliminate and the members plan to have a little black book at their side when requests are made by any of these people so that they can protect themselves against imposition.

For the purpose of devising means in this direction a committee consisting of C. P. Grenecker, Frank Reid, Julia Chandler and Charles Emerson Cooke was organized. They are to make report of the progress at the next meeting to be held at Keen's Chop House on Friday afternoon.

### THEATRE FOR ROOF

The New Amsterdam Roof, home of a series of "Ziegfeld Midnight Frolics," will be converted into a regular theatre. The prohibition law sounded the death knell of the former policy and now it is to be fully equipped to domicile either dramatic or musical shows. Messrs. Ziegfeld, Erlanger and Dillingham will manage it.

This change of policy will not be entirely new for the roof, it having housed several legitimate musical attractions prior to being remodeled for the Ziegfeld entertainments. Fifteen years ago it was known as Aerial Gardens, and George M. Cohan and his family spent their summers there in revised editions of Cohan musical shows such as "The Governor's Son" and "Running For Office," rechristened "The Honeymooners."

### ELLIS WITH "LAUGHIN' THRU"

Eddie Ellis is the new juvenile with "Laughin' Thru." He joined the show in Newark last week.

### NEW PLAY FOR BERTHA KALICH

Bertha Kalich will be seen shortly in a play entitled "Gitta's Atonement," which the Shuberts are to produce. The play is by Siegfried Trebitsch, an Austrian, and has been adapted by George Bernard Shaw, being the only Shaw play which is not original. The Austrian title is "Gitta's Suhne."

Mme. Kalich received the permission of both Shaw and Trebitsch to do the play and rehearsals will start immediately, B. Iden Payne directing. Mme. Kalich has not been seen on the local stage for several seasons.

### "HELP! HELP!" NEW TOTTEN PLAY

The Community Players have accepted a new play by Joseph Byron Totten, entitled "Help! Help!" Totten is best remembered for his dramatization of "The House of Bondage," which had quite a vogue several years ago when the stage was enjoying an epidemic of "red light" drama.

### "GLORY" OPENS XMAS WEEK

"Glory," the new musical comedy by James Montgomery, author of "Irene," will open at the Vanderbilt Theatre during Christmas week. "The Torch Bearers" will close at that house on December 16, following which the Vanderbilt will be dark for a week.

### WAKEFIELD AND INMAN IN ACT

Frank Wakefield and Billy Inman are doing a vaudeville act under the direction of Frank Donnelly.

### LOCAL TALENT WEEK AT 81st ST.

Manager Lewis has arranged a "Patrons' Local Talent Week" for next week at the Eighty-first Street Theatre. It is to be a sublimated "opportunity night." Any person in the neighborhood who can sing, dance, play a musical instrument or entertain in any other fashion is eligible to enter the contest. These extra acts will be incorporated in the regular bill every evening during the week.

Each night during the week the audience will select two winners, and on Monday evening, December 18, these winners will contend against each other and the audience will select the best singer, dancer and musician, and these three winners will be staged in an act and given a week's engagement at this theatre.

### HESTER A. DRUCKER DEAD

Hester A. Drucker, wife of Jack Drucker, well known theatrical man, died on Monday of this week at the Wykoff Heights Hospital, Brooklyn, of tumor of the brain.

She was a beautiful and talented woman, 29 years old, and leaves scores of friends to mourn her untimely end.

### "GRINGO" FOR COMEDY

"Gringo," the play by Sophie Treadwell, starring Jose Rubens, goes into the Comedy Theatre on December 11. The "Romantic Age" is playing the Comedy at present.

The Play of Style!
Style is the drama of dress. In it is found the tragedy of vogues dethroned, the love scenes of a new found beauty, and in the sphere of slippers, I. Miller is a playright to whom the theatrical profession has given enthusiastic applause.
I. MILLER
Broadway at Forty-Sixth Street
Open until 9 p. m.
In Chicago—State Street at Monroe

# STARS OF BURLESQUE

Germaine and Annetta soubrette and ingenue

## LA PIERRE SISTERS

doing French Singing and Dancing Specialty with Town Scandals

JACK **La MONT** AND **FUQUAY** JACK

FEATURED WITH BAND BOX REVUE

First season in burlesque late with Fanchon and Marco Show

## PHYLLIS CARSETH

Youngest Prima Donna in burlesque with Jules Michael Runaway Girls

DANCER **Florence De Vere**

WITH J. HERBERT MACK'S MAIDS OF AMERICA

THE STUTTERING HIT OF TEMPTATIONS 1922

## JOE YULE

SIGNED FOR THREE YEARS

MY SUCCESS DUE TO DON CLARK

NOW TOURING WITH HARRY FIELDS' HELLO JAKE GIRLS

JOHNNY **WALSH** AND **TAYE** CHARLIE

Characters and Juvenile "Patsy"

WATCH US GROW

DOING OUR DANCING SPECIALTY

SOUBRETTE?
INGENUE??
PRIMA DONNA???
WHAT AM I???

## LOUISE WRIGHT

SEE ME AND JUDGE FOR YOURSELF IN "HELLO, GOOD TIMES"

INGENUE LEADS

DOING SPECIALTY ALSO

## PEACHES PONTON

WITH LAUGHIN' THRU

DOING SPECIALTY AND PLAYING PARTS

BERT NICK LOU

## MARKS, VITALE and MARKS

WITH AL REEVES SHOW

PRODUCING STRAIGHT MAN

## AL GOLDEN

LAUGHIN THRU OF 1922

FEATURED WITH TOM SULLIVAN'S MONTE CARLO GIRLS EMPIRE, HOBOKEN THIS WEEK

BILLIE **PALMER SISTERS** BABE

ELECTRIC SINGING AND DANCING SOUBRETTES, ALSO DOING SPECIALTY

PRINCIPAL COMEDIAN

DOING DUTCH

## TOMMY BURNS

WITH TOM SULLIVAN'S MONTE CARLO GIRLS

Featured with "Hello Good Times" Personal Direction JOHN G. JERMON

## NAT "CHICK" HAINES

Pirates are hereby warned: See my act, "Hello Mamma," and then see "Hello Wife," now played by others in vaudeville and judge for yourself who the material belongs to. An actor is an actor, and a thief is a thief. ALL PIRATES WILL BE FOUND AND PROSECUTED, ACCORDINGLY.

ECCENTRIC DUTCH COMEDIAN

## BILLY TANNER

WITH PECK & KOLBS FOLLIES AND SCANDALS

## MAE DIX

FEATURED WITH "RUBE" BERNSTEIN'S "BROADWAY FLAPPERS"

## BETTY ABBOTT

SOUBRETTE "LAUGHIN' THRU 1922"

## ART MAYFIELD

Juvenile and Characters. Also Doing Tramp Comedy Specialty BROADWAY BELLES

## WENN MILLER

SINGING AND DANCING JUVENILE STRAIGHT WITH "HELLO, GOOD TIMES"

## JIMMIE ELLIOTT

STRAIGHT MAN ON HIS TOES ALL THE TIME LID LIFTERS

## CHAS. I. LANE

DUTCH COMIC WITH "RUNAWAY GIRLS"

## EMMA KOHLER

PRIMA DONNA LID LIFTERS

BILLY ANNA

## HAGAN & TOEBE

Producing Principal Comedian and Dancing Ingenue Soubrette with Broadway Belles

## Frank Mallahan

BAD MAN FROM THE WEST—WITH "SLIDING" BILLY WATSON BIG FUN SHOW

## NETTIE G. KNISE

THE WHISTLING GIRL INGENUE—TALK OF THE TOWN DIRECTION—IKE WEBER

# VAUDEVILLE BILLS

(Continued from page 21)

**ALLENTOWN, PA.**

**Orpheum** (Second Half)—Castleton & Mack—Fisk & Lloyd—Bushman & Bayne.

**BOSTON, MASS.**

**Boston**—Brent Hayes—Reilly, Feeney & Reilly—Dalton & Craig—Kenny & Hollis—Grace & Halle De Beers.

**Scollay Sq.**—Glenn & Richards—Dorothy Ramar—Rubeville—Brooks & Morgan—Class, Manning & Class.

**Washington St.**—Winton Bros.—Winifred & Brown—Little Driftwood—Lew Wilson—Tunes & Steps.

**Howard**—May McKay & Sister—The Comebacks.

**BANGOR, ME.**

**Bijou** (Second Half)—Lockhart & Le Clair—Bradbury & Scully—Jeannette Childs—Mack & Reading—Barto & Melvin.

**BAYONNE, N. J.**

(Second Half)—Stanley & Dorman—Green & Burnett—J. C. Mack Co.—El Cleve—Van Horn & Inez.

**BROCKTON, MASS.**

**Strand** (Second Half)—McFarland & Palace—Hugh Emmett Co.—Lew Brice—Amaranth Sisters.

**BRADFORD, PA.**

(Second Half)—Stillwell & Fraser—Keene & Williams—Kara.

**BINGHAMTON, N. Y.**

(Second Half)—Aerial Smiths—Helen Moretti—Howe & Howe.

**CLARKSBURG, W. VA.**

(Second Half)—Cooper & Lacey—North & South—Henry's Melody Six—Al Wilson—Somer's Duo.

**CANTON, O.**

(Second Half)—La Palerica Trio—James & E. James—Jones & Jones—Oliver & Olp—James & Thornton—Canton Five.

**CHESTER, PA.**

(Second Half)—Jones & Reed—Mason & Shaw—Claire Vincent Co.—O'Neil & Plunkett—Golden Gate Three.

**CAMBRIDGE, MASS.**

**Central Square** (Second Half)—King & Irwin—Mildred Andre Co.—Wanzer & Palmer—Kanazawa Japs.

**ELMIRA, N. Y.**

(Second Half)—Haunted Violin—Dancing Shoes—White, Black & Useless.

**EASTON, PA.**

**Able** (Second Half)—Cliff Jordan—Knowles & White—Nellie V. Nichols—Saxton & Farrell—15th Regiment Band.

**FAIRMONT, W. VA.**

(Second Half)—Collier & Dewald—Eddie White—Johnny Coulon.

**FALL RIVER, MASS.**

**Empire** (Second Half)—Lulu Coates Co.—Dixie Hamilton—Chas. Mack Co.—Thornton & Mack—Yip Yip Yaphankers.

**FITCHBURG, MASS.**

**Cummings** (Second Half)—Mazie Lunette—Adams & Griffith.

**GLOVERSVILLE, N. Y.**

(Second Half)—Fink's Mules—Taylor & Bobbie—Salle & Robles—Jack LaVier.

**GREENSBURG, PA.**

(Second Half)—Lew Wells—Reiff Bros.—Birds of Paradise—Florence Brady—Choy Ling Foo Troupe.

**HOLYOKE, MASS.**

(Second Half)—Ovford Four—Stanley & Birnes Duo.

**HARRISBURG, PA.**

**Majestic** (Second Half)—Mella & Bruin—Kirk & Harris—All at Sea—Mack & Stanton—Hazel Green Co.

**HAZELTON, PA.**

(Second Half)—Wardell & LaCosta—Lady Tson Mai—Caffney & Walton.

**ITHACA, N. Y.**

(Second Half)—Lordon Girls—Edith Lamont—Amaros Dean—Sargent & Marvin.

**JERSEY CITY, N. J.**

**Ritz**—Harold Kennedy—Evans & Martin—Tommy Allen & Exhusbands—Girl from Toyland.

**JAMESTOWN, N. Y.**

(Second Half)—Foxworth & Francis—Laura Ordway—Roger Williams—Josie Rooney Co.

**JOHNSTOWN AND PITTSBURGH**

Herbert & Binet—Ed. Laurie—Western Pastimes—Al. Fields & Co.

**PITTSBURGH AND JOHNSTOWN**

Nat & J. Farnum—Phelps & Howard—Doctor Shop—Welcome Inn—Bell & Gray.

**LAWRENCE, MASS.**

**Empire** (Second Half)—Frank Wilson—Janis & Chaplow—Lee & Cranston—Bison City Four—Royal Danes.

**LONG BRANCH, N. J.**

(Second Half)—Fondell Four—Potter & Gamble—Jack Norworth—Lynn & Thompson.

**LANCASTER, PA.**

(Second Half)—Morlin—Evans & Martin—Knapp & Cornella—Reynolds, Donegan Co.

**LEWISTON, ME.**

**Musil Hall** (Second Half)—Harry Bentell—Sheppard & Ott—Golden Showers—Whalen & McShane—Martin & Moore.

**LYNN, MASS.**

**Olympia** (Second Half)—Hunting & Francis—Howard & Lewis.

**McKEESPORT, PA.**

(Second Half)—Ralph Seabury—O'Brien & Hall—Burns & Francis—Lindley's Serenaders.

**MONTREAL, CAN.**

**Imperial**—Higgins & Bates—Powell & Brown—Lou Dee, King & Harvey—Ross & Roma—Jack Osterman.

**MANCHESTER, N. H.**

**Palace** (Second Half)—Wilson & Keppel—Marie Sparrow—Roland Kelly Co.—Johnson & Hayes—Fern, Biglow & King.

**MIDDLETOWN, CONN.**

(Second Half)—Harold Kennedy—Mason & Gwynne—Mlle. Gravetta Co.—Little Yoshi Co.

**MORRISTOWN, N. J.**

(Second Half)—Archie & G. Falls—Joe Clark—B. & J. Creighton—Toto.

**MEADVILLE, PA.**

(Second Half)—Lew Hoffman—Nancy Boyer Co.—Cronin & Hart—Just Girls.

**NEW LONDON, CONN.**

(Second Half)—Boye & Boyer—Eddie Cassidy—Miss America—Four Fords.

**NO. ADAMS, MASS.**

(Second Half)—Susan Tompkins—Sophie & Everett—Faber & Burnett—Zometar & Smith.

**NEWPORT, R. I.**

(Second Half)—Clifford & O'Connor—Howard & Fields—Libonati.

**NORWICH, CONN.**

(Second Half)—The Frabelles—Tiller Sisters—Berrick & Hart—Sampson & Douglas—The Duponts.

**NEW BRITAIN, CONN.**

(Second Half)—The Geralds—Roy & Hillard—Four Travellers—Sylvia Mora & Reckless.

**NEW BEDFORD, MASS.**

**Olympia** (Second Half)—Eileen—Stone & Hayes—Yarmark.

**NEW BRUNSWICK, N. J.**

**State** (Second Half)—Witt & Winters—Flaherty & Stoning—Swor Bros.—Frank Farnum Co.

**ONEONTA, N. Y.**

(Second Half)—Graham—Shapiro & Jordan—Bergman, McKenna & Nicholi—Travesty Four.

**OSWEGO, N. Y.**

(First Half)—Sargent & Marvin—Shapiro & Jordan. (Second Half)—Betty Washington.

**PHILADELPHIA, PA.**

**Keystone**—Three Whirlwinds—Nan Travoline—Grey & Old Rose—Oscar Lorraine—50 Miles from Broadway.

**Germantown**—Casting Mellos—Gene Morgan—Reed & Selman—Finley & Hill—Harry Kahn—Duffy & Sweeney—Harry Slatks.

**Wm. Penn** (Second Half)—Esther Trio—Paganna—Sager Midgley Co.—Janes & Whalen—Traps.

**PATERSON, N. J.**

(First Half)—Strassell's Seals—Andrew Mack—Morton Downey Co. (Second Half)—Sandy Shaw.

**PLAINFIELD, N. J.**

(Second Half)—Nathane & Sully—Elsie White—Coogan & Casey.

**PAWTUCKET, R. I.**

(Second Half)—Tommie & Wallie—Joe Matinl—Seven Glasgow Maids—Van & Vernon—Jack Hedley Trio.

**PASSAIC, N. J.**

(Second Half)—Strassel's Seals—Lytell & Fant—Marshall Montgomery—Golder & Thorne—Sally, Ireno, Mary & Alice.

**PITTSBURGH, PA.**

Billie Lingard—John McCowan—Gruet, Kramer & Gruet—Danny Dugan Co.—Ahearn & Paterson—Caesar Rivoli—Evelyn & Maybelle Ross.

**PITTSFIELD, MASS.**

(Second Half)—Two Rozellas—Sophie & H Everett—Mlle. Gravetta Co.

**READING, PA.**

**Majestic** (Second Half)—Jane & Miller—Frank Mansfield—Hank Brown Co.

**ROCKVILLE CENTER, N. Y.**

(Second Half)—Mack & La Rue—Frank Bush.

**SARATOGA, N. Y.**

(Second Half)—Two Rozellas—Texas Four—Wills & Robbins.

**STAMFORD, CONN.**

(Second Half)—Adroit Bros.—Bingham & Meyers—Ruth Davis—Maurice Golden Co.

**SO. NORWALK, CONN.**

(Second Half)—Rogers & Wilfreda—Susen Tompkins—S. & H. Everett—Faber & Bennett—Zemater & Smith.

**STEUBENVILLE, O.**

(Second Half)—Aldine & Wright—Elevator Boy—Mullen & Francis—Thomas & Frederick Girls.

**SHENANDOAH, PA.**

(Second Half)—Bert Stoddard—Shields & Provan—Sylvester Family.

**SYRACUSE, N. Y.**

**Proctor's** (Second Half)—Sherwin Kelly—Mohor & Eldridge—Snow & Narino—Build Your Own Home—Vino & Temple—Curio Shop.

**TRENTON, N. J.**

**Capital** (Second Half)—Low & Ray Pory—Al. Raymond—Doyle & Cavanaugh—Little Cinderella.

**UNIONTOWN, PA.**

(Second Half)—Radium Visions—Antoinette—Chas. Keating Co.—Moran & Mack—M. Lynn & Sully.

**UTICA, N. Y.**

**Colonial** (Second Half)—Betty Donn—Fred Bowers Co.—Morris & Shaw—Silva Bruin Co.

**WHITE PLAINS, N. Y.**

(Second Half)—Michon Bros.—Lilotta.

**WHEELING, W. VA.**

(Second Half)—Burton & Shea—The Newmans—Echo Valley—Burke, Barton & Burke—Savon Honey Boys.

**WILMINGTON, DEL.**

**Aldine** (Second Half)—King Bros.—Lew Hawkins—Brown & Barrows—Walmsley & Keating—Doris Duncan Co.—Barnum Was Right.

**YORK, PA.**

**Opera House** (Second Half)—Peters & LaRuff—Bigelow & Clinton—Radio & Ramsdon—Allman & Harvey—Bi Ba Bo.

**YOUNGSTOWN, O.**

(Second Half)—Nell O'Connell—Young America—Sidney Grant.

**TAMPA AND ST. PETERSBURG**

Martell & West—Dunham & O'Malley—Listen Lester—Sisters Arnette—Clayton Drew Players.

**SAVANNAH AND JACKSONVILLE**

Clown Seal—Coffman & Carroll—Bowers, Walters & Vrooker—Eckert & Harrison—Four Madcaps.

**JACKSONVILLE AND SAVANNAH**

Valentine & Bell—O'Brien & Josephine—Hal Johnson & Co.—Hibbitt & Malle—Little Jim.

**CHARLESTON AND AUGUSTA**

Roberts & Demont—Will J. Ward—Fisher & Hurst—Martha Pryor & Co.—Morton Jewell Co.

**COLUMBIA, S. C.**

(Second Half)—Fred & Margie Dale—Maxon & Brown—Rice & Werner—Olcott & Mary Ann—Four Readings.

**CHATTANOOGA, TENN.**

(Second Half)—The Rooneys—Jean Arnal—Ed. Blondell & Co.—Innis Bros.—Lynch & Stewart.

**ROANOKE AND CHARLOTTE**

Wells & Burt—The Parados—Espe & Dutton—Fred Lewis—Connor's Danceland.

**CHARLOTTE AND ROANOKE**

Jordan Girls—Kelso & Demonde—Crane, May & Crane—Gordon & Germaine.

**RICHMOND AND NORFOLK**

Barrett & Farnum—Bobby Gordon & Co.

(Continued on page 27)

Who's this?

You never saw the merciless lighting of the stage mar her personality—nor detract from the charm of her face. Careful make-up shelters her beauty. Be sure *your* audience sees you at your best. Use *Leichner's* Make-Up. The creams, paints, powders, and liners meet every demand—play every part. *Quality* — that's Leichner's. Be sure to use it.

*At your druggist or supply house.*

L. LEICHNER

TOILET PREPARATIONS and THEATRICAL MAKE UP

Sole Distributors: GEO. BORGFELDT & CO., 16th St. and Irving Pl., New York

ABSOLUTELY GUARANTEED
For The Stage
For The Boudoir
STEIN'S MAKE-UP
Booklet Upon Request
STEIN COSMETIC CO.
430 BROOME ST.
NEW YORK

For—RHINESTONES—See
the builders of the "Diamond Girl Scene" in "Passing Show." Also the star curtain at Fulton Theatre. THE LITTLEJOHNS, 228 W. 46th Street, New York.

WHERE TO STOP

HOTEL GEORGE
121-123-125 SIXTH STREET
PITTSBURGH, PA.
SPECIAL RATES TO PERFORMERS
HIGH CLASS CABARET

Attractions at City Theatres

BELASCO W. 44th St. Evgs., $.50 Mats. Thurs. & Sat. 2.50
DAVID BELASCO Presents
Lenore Ulric
as KIKI
A Character Study by Andre Picard

B. F. Keith's PALACE Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, $1, 1.50
PRE-EMINENT
INTERNATIONAL ENTERTAINMENT
ALL STAR PROGRAMME

OLYMPIC 14th Street Near 3d Ave
MUTUAL CIRCUIT SHOWS
Jazz Time Revue
Next Week—KANDY KIDS

BROOKLYN THEATRES

Casino Theatre
Knick Knacks
Next Week—SOCIAL MAIDS

Empire Theatre
Ralph Avenue and Broadway
Town Scandals
Next Week—ROCKETS

STAR Jay nr. Fulton St. Mat. Daily. Tel. Triangle 4297
Mischief Makers
Next Week—JAZZ TIME REVIEW

Gayety Theatre Throop Ave. & Broadway
Hello Jake Girls
Next Week—MONTE CARLO GIRLS

## TANNERT & PALMER SISTERS

**Theatre**—*State.*
**Style**—*Comedy sketch.*
**Time**—*Twelve minutes.*
**Setting**—*Special.*

The drop in "one," before which the early action of the act takes place, depicts a country schoolhouse, alongside of which comes three children, two gingham-clad girls and a boy in blue jeans. After some talk, which went over fairly well, about what they are going to be when they grow up, a slide "ten years later" is flashed, and the act goes to full stage. The drop, rather cheap looking, shows a country home. The girl who said she was going to be an actress is discovered a school teacher, while the girl who intended to teach school is a hard-shelled Broadwayite. The second girl comes to visit the first, and the boy, now the town undertaker, thinks she has come to marry him. She doesn't want him, however, so he marries the second girl. The idea of the act is all right, but it is worked out crudely. The boy is made out too much of a lout, the simple girl is too simple and the Broadway girl talks like a denizen of the old Barbary Coast. H. E. S.

# NEW ACTS

## COOK & ROSEVERE

**Theatre**—*Hamilton.*
**Style**—*Singing and dancing.*
**Time**—*Fifteen minutes.*
**Setting**—*Special.*

This is a man and woman offering. Flirtation stuff brings them on. After a minute of repartee they go into their first number, a bungalow song, which is topped off by a neat little dance. There is a good deal more talk which evolves the usual tale of childhood sweethearts and the inevitable prenuptial number, this time one called "Happy Days."

Their dancing is by far the best thing they do. Evidently the couple have attempted to weave an act around that. They handle their songs in a pleasing manner, but are sadly handicapped by their present dialogue. At least seven minutes are consumed by it and not once during that period did anything loom up that was worthy of a ripple. With a few laughs injected or some new material they would have a dandy act. E. J. B.

## FOUR MERKEL SISTERS

**Theatre**—*Proctor's 58th Street.*
**Style**—*Contortion.*
**Time** *Twelve minutes.*
**Setting**—*Full stage.*

The Four Merkel Sisters were billed as the "world's greatest contortionists" in front of the Fifty-eighth Street Theatre, where they were reviewed, and also had their names in lights. "Greatest in the world" is taking in a great deal of territory, and we have seen one or two acts in the past which have done as sensational stunts as the sisters are doing. However, few have done better.

The girls are nice looking, and working in purple tights. They open with two tableau bits, following which they go into the acrobatic routine. The regulation contortion stunts, such as the back bend from two chairs to drinking from a glass containing a colored liquid is done, and begins the routine of the more difficult feats. Instead of using a house set, it seems to us that an attractive cyc would dress the act and help in bringing better results. They can easily fit into any bill as an opener or closing offering. C. J. H.

## FRANKIE WILSON

**Theatre**—*Fifth Avenue.*
**Style**—*Posing.*
**Time**—*Eleven minutes.*
**Setting**—*Special.*

This act is done by a statuesque brunette, possibly a former artist's model. Suspended on a pedestal, backed by a white screen, she appears in a series of poses, aided by lantern slides.

The model is dressed in a white filmy robe, over white fleshings and the slides are especially made to permit her fitting into the centre of each picture.

A pictorial allegory of the four seasons, a number of pastoral scenes and duplicates of famous paintings are utilized to good advantage.

The model has sufficient animation to work herself into the mood of each scene, which differentiates this offering from the usual run of posing acts. E. J. B.

## CALLAN AND MATHEWS

**Theatre**—*Fifth Avenue.*
**Style**—*Songs and dances.*
**Time**—*Twelve minutes.*
**Setting**—*Special, in "one."*

A neat appearing mixed team, offering a cycle of songs with a typical musical comedy dash. The woman has a pleasant soprano voice, while the man is a baritone. Their harmony in the double numbers is as near perfect as possible and provides a genuine treat.

They open with a flirtation number and go into a neat dance finish. The girl follows with a comedy wow, "He Loves It," getting everything possible out of the number and selling it to great applause. The man joins her for a duet, "Some Sweet Day," which also got over to good results. A "special" leading into a snappy jazz dance wound up the act. Their numbers are well chosen, sold at top value, which combined with their, bright, flippant talk and their clever footwork, establishes this act for any bill. E. J. B.

## CHEARER & HAMILTON

**Theatre**—*Regent.*
**Style**—*Song, dance and musical.*
**Time**—*Twelve minutes.*
**Setting**—*Special.*

This act is done in one with a special drop depicting what is supposed to be the sample room of a hotel. On the drop is painted a sample trunk with the words "joy, happiness and cheer." The man says he will show some samples of joy, happiness and cheer for vaudeville audiences and introduces a young lady who does a Russian dance. He next does a number called "Pebbles" accompanying himself at the piano, she coming in for a fast dance at the finish. He sings another song, playing his own accompaniment being picked up on the second chorus by the young lady playing a miniature harp, at which time he turns from the piano and plays the melody upon a homemade cello. They finish with a number called "Naughty Eyes," playing a piano duet for a finish. The act is well put together, most of the songs are special material and put over well. The girl presents a good appearance but is a trifle shaky on vocal equipment. She makes up for this by being a good dancer. C. C.

## CURTIS AND DOYLE

**Theatre**—*Proctors Twenty-third Street.*
**Style**—*Novelty.*
**Time**—*Fifteen minutes.*
**Setting**—*Special, "in one."*

Sam Curtis has discarded his familiar "school days" act and is now teamed up with Major Doyle, the midget. Curtis plays his usual overgrown kid stuff, with Doyle supposed to be his father, and the contrast affording unlimited opportunity for comedy.

The drop represents a patch of woodland. A radio apparatus is also utilized. Curtis enters and centers his talk around this cabinet, explaining that it is his dad's radio receiving station. He start,s tinkering with the machine, with the midget entering from it and going into argumentative dialogue. Curtis follows with a ballad and then "works" the radio to get over their gags. A topical number, "If They'd Ask Me," closes the act to good results.

The offering is a novelty that is entertaining from start to finish and will undoubtedly do well on the small time. E. J. B.

## PEPPINO AND PERRY

**Theatre**—*Audubon.*
**Style**—*Instrumental.*
**Time**—*Twelve minutes.*
**Setting**—*In "One."*

A violinist and an accordeonist. The one sentence about sums up the entire act. For there is practically nothing to go into detail about the act, except to mention that they appear in tuxedoes, one plays the violin, and the other an accordeon. The violinist has a solo, and shows good ability all through the act. The accordeonist plays in duo numbers only, with the violinist. Their selections are mostly popular, the solo of the violinist consisting of "Mighty Lak A Rose." At present, they make just a number two act for the small time houses. With something "different" they may be able to get to the better houses. At present they have nothing in their act to put them above the class of hundreds of instrumental acts playing the pop houses. G. J. H.


HARRY RUDDER
(FORMERLY WITH IKE WEBER)
ANNOUNCES TO HIS MANY FRIENDS
THE OPENING OF HIS OFFICE
IN THE
COLUMBIA THEATRE BUILDING
Room 308 Bryant 1908
BOOKING
Bnrlesque—Vaudeville—Clubs
SPEED! ACTION! RESULTS!

JAMES G. MOORE
Banjo King
JUVENILE STRAIGHT
BAND BOX REVUE
FRANCES SMITH
SOUBRETTE

NEW TO BURLESQUE BUT WATCH ME GROW | JACK CARLSON | WITH SMILES AND KISSES
JUVENILE

EUGENIA DAILEY TWINS EVELINE
Doing singing and dancing specialty with Frances Farr and her Pacemakers

H. E. (HAPPY) RAY
A New Blackface in Burlesque, But Not a New Blackface With PELL MELL

PRINCESS LIVINGSTON
SOUBRETTE SMILES AND KISSES

HAVE YOU SEEN PRINCESS DOVEER? IF NOT, WHY NOT?

HOWARD HARRISONS LILLIAN
STRAIGHT MAN AND SOUBRETTE—BAND BOX REVUE

BOB WILLIAMS
With JOE SHEFTELL'S REVUE. Now LOEW AMERICAN. Formerly of Shuffle Along Co.

ATTENTION, VAUDEVILLE ACTS
New England's leading Independent Agency. Good Vaudeville Acts Wanted. Short Jumps
JOHN QUIGLEY THEATRICAL AGENCY, INC.
134 Boylston St., Boston, Mass.

DOMAN AND STANLEY IN A DROP FOR LIFE
KEITH VAUDEVILLE

**NORFOLK AND RICHMOND**

Willie Hale & Bro.—Millard & Marlin—Hartley & Patterson—Harmony Land.

**ATLANTA AND BIRMINGHAM**

Johnson & Baker—Jack Hughes Duo—Herron & Gaylord—Emma Earl—Loena Hall Revue.

**BIRMINGHAM AND ATLANTA**

Worden Bros.—Rhodes & Watson—Miller & Fears—Jennings & Dorney—Gautier's Toy Shop.

**BATON ROUGE AND SHREVEPORT**

The Lerays — Dore Sisters — Babies — Gilbert Wells—Marie Cavanagh & Co.

**NEW ORLEANS AND MOBILE**

Francis & Wilson—Keltons—Sampsel & Leonhardt—Nell McKinley—Three Melvins.

**MOBILE AND NEW ORLEANS**

Tyler & St. Claire—Dilon & Milton—Annabelle—Brady & Mahoney—Toto Hammer & Co.

**NASHVILLE AND LOUISVILLE**

The Belldays—Phil. Davis—Grace Nelson & Co.—Marks & Wilson—Kalulahi's Hawaiians.

**LOUISVILLE AND NASHVILLE**

Sultan—Countess Verona—Thornton & Squires—Joe Bennett—Rasso & Co.

## CHICAGO KEITH OFFICE

### Week of December 11, 1922

**CINCINNATI, OHIO**

Palace—Brosius & Brown—Frances & Marcell—Sherlonck Sisters & Clinton—Walze & Dyer—Hickman Bros.—Frances Kennedy—Manicure Shop.

**CLEVELAND, OHIO**

Read's Hippodrome—Western Pastimes—Seamon Conrad Co.—Dancing Humphreys—Toni Gray Co.—Hager & Goodwin—Three Weber Girls.

**CLINTON, IND.**

Capitol (First Half)—Althea Lucas Co.—Joe Regan & Corliss. (Second Half)—Octavo—Lloyd & Goode.

**CRAWFORDSVILLE, IND.**

Strand—Page & Green—Three Romano's Sisters.

**DAYTON, OHIO**

Keith's (First Half)—Humberto Bros.—Stan Stanley—W. Edwards Co.—Jack Wilson—H. Antrim Co. (Second Half)—Wilson Bros.—Whitefield & Ireland—Bertram & Saxton—Yost & Clady—Anatol Friedland Co.—Klown Revue.

**DETROIT, MICH.**

La Salle Garden—Mike Donlin Co.—Rae & E. Tracy—McKinley Sisters—Humberto Bros.—W. Edwards Co.—Mumford & Stanley—Buddy Walton—Youth & Beauty.

**EVANSVILLE, IND.**

Victory (First Half)—Kinzo, Dunlay & Merrill—Lambert & Fish—White Hussars. (Second Half)—Althea Lucas Co.—O'Malley & Maxfield—Echoes of Scotland—Jarvis & Harrison—Current of Fun.

**FLINT, MICH.**

Palace (First Half)—Fries & Wilson—Norman & Landee—H. Van Fossen—Fitzgerald & Carroll. (Second Half)—Royal Sydneys—Dana & Lohr—Johnny's New Car—The Sheik—Frank Devoe Co.

**FT. WAYNE, IND.**

Palace (First Half)—Ed. & Wynn—Reynolds & White—Van, Carrie Avery. (Second Half)—Daly & Burch—McKinley Sisters.

**HUNTINGTON, IND.**

Huntington—Gabby Bros.—Van & C. Avery.

**INDIANAPOLIS, IND.**

Palace—Toyland Frolics—Jessie Miller—Waiman & Berry—Grace Ayer & Bro.—Pauline.

**KALAMAZOO, MICH.**

Regent (First Half)—Sinclair & Gray—Frank Devoe Co.—Duval & Symonds—Kuma Four. (Second Half)—Norman & Landee—Mike Donlin Co.—Leo Haley.

**KOKOMO, IND.**

Strand (First Half)—Octavo—Milton & Lehman—Corridina's Animals. (Second Half)—Kinzo—Chas. Rogers Co.—Raynolds & White.

**LANSING, MICH.**

Regent (First Half)—Carlos & De Fries—Mumford & Stanley—Cornell & Faye Sisters—Larry Comer—Arthur De Voy Co. (Second Half)—Sinclair & Gray—Mabel Harper—Duval & Symonds—Beninini Bros.—Kuma Four.

**LEXINGTON, KY.**

(First Half)—Wilson Bros.—Whitefield & Ireland—Yost & Clady—Jacque Yvell Co.—Klown Revue. (Second Half)—Jack Wilson—Burns & Lorraine.

**LIMA, OHIO**

Faurot Opera House—G. & M. Le Fevre—Marsh & Williams—Farrell Taylor Co.—Stan Stanley Co.

**MADISON'S BUDGET No. 18**

would be cheap if it cost you a hundred dollars instead of one, and it is sold on that guarantee or money refunded. Contents include an almost endless assortment of bright sure-fire monologues, acts for two males, and for male and female, parodies, 200 single gags, minstrel first parts with finale, a sketch for four people, a tabloid farce for nine characters, etc. Send your dollar to **L. J. K. HEIL, Business Manager of MADISON'S BUDGET, 1052 Third Avenue, New York.**

# VAUDEVILLE BILLS

(Continued from page 25)

**MUSKEGON, MICH.**

Regent (First Half only)—Leo Haley—Oct. Handworth Co.—McDonald Three.

**MIDDLETOWN, OHIO**

Gordon (Second Half)—Daly & Burch—Buddy Walton—Lucy Bruch.

**PADUCAH, KY.**

Orpheum (First Half)—Romanos Sisters—Paul Rahn Co.—Ball & Claire—Echoes of Scotland.

**RICHMOND, IND.**

Murray (First Half)—O'Malley & Maxfield—Tints & Tones. (Second Half)—McDermott & Vincent—Corradina's Animals—Hill & Quinel—Sullivan & Myers.

**SAGINAW, MICH.**

Jeffer's Strand (First Half)—Royal Sydneys—Dana & Lohr—Johnny's New Car—Four of Us—The Sheik. (Second Half)—Fitzgerald & Carroll—Newell & Most—H. Van Fossen.

## WESTERN VAUDEVILLE

### Week of December 10, 1922

**CHICAGO, ILL.**

Majestic—Chas. & Helen Polly—Al. Lester & Co.—Gene & Mignon—Keno Keyes & Melrose—Brazilian Heiress—Cleveland & Dowry—Bobby Henshaw—Ishakawa Bros.

American (First Half)—Twins. (Second Half)—Inez Hanley—Youth & Melody.

Lincoln (First Half)—Fox & Mack—Inez Hanley—Pigs Is Pigs—Creedon & Davis. (Second Half)—Twins.

Kedzie (First Half)—Larimer & Hudson—Two Leightons—Babe & Tommy Payne—Let's Go—Christy & Bennett. (Second Half)—Glencoe Sisters—Gifford & Morton.

**ABERDEEN, S. D.**

Orpheum—Villani & Villani.

**BLOOMINGTON, ILL.**

Majestic (First Half)—Luster Bros.—Graduation Day. (Second Half)—Melnotte Duo—Seymour & Jeanette—Songs & Scenes.

**CEDAR RAPIDS, IOWA**

Majestic (First Half)—Crystal Bennett & Co.—Vincent O'Donnell—Billy Gerber Revue. (Second Half)—Harvey, Haney & Grayce—Ethel Parker & Co.—Barry & Layton.

**CENTRALIA, ILL.**

Grand—Granville & Fields—Babe & Tommy Payne—Morgan, Wooley & Co.

**CHAMPAIGN, ILL.**

Orpheum (Second Half)—Selbini & Grovini—Mills & Duncan—James & Gladys Gulifoyle—Evelyn Phillips & Co.—Creedon & Davis—Carl Emmy and His Mad Wags.

**CROOKESTON, MINN.**

Grand—Villani & Villani.

**DAVENPORT, IOWA**

Columbia (Second Half)—Crystal Bennett & Co.—Percival Noel & Co.—Billie Gerber Revue—The Volunteers—Rainbow's End.

**DUBUQUE, IOWA**

Majestic—Harvey, Haney & Grayce—Percivel, Noel & Co.—Barry & Layton—Rainbow's End.

**ELGIN, ILL.**

Rialto (First Half)—Selbini & Grovini—Blue Bird Revue. (Second Half)—Bert Howard—Graduation Day.

**FARGO, N. D.**

Grand (First Half)—Villani & Villani. (Second Half)—Harry Garland—Burns Bros.

**GALESBURG, ILL.**

Orpheum (First Half)—Maxon & Morris—Billy Doss—Dave Harris & Band. (Second Half)—Ja Da Trio—Milner & Kilby Revue.

**GRAND FORKS, N. D.**

Orpheum—Firmin & Olsmith—Vernon—Marcus & Lee—Nippon Duo.

**GRAND ISLAND, NEB.**

Majestic (First Half)—Fenwick Girls—Kelly & Kozie—Mascot. (Second Half)—Davis & Bradner—Will. & Mary Rogers—Ankar Trio.

**JOLIET, ILL.**

Orpheum (Second Half)—Four Camerons—Pigs Is Pigs.

**JOPLIN, MO.**

Electric (First Half)—Sternad's Midgets. (Second Half)—Roshier & Muffs—Dressler & Wilson.

**KANSAS CITY, KAN.**

Electric (First Half)—Moran Sisters—Roshier & Muffs. (Second Half)—Fenwick Girls—Swift & Daley.

**KANSAS CITY, MO.**

Globe (First Half)—Jason & Harrigan—Harris & Lyman—Great Howard—McConnell & West. (Second Half)—The Halkings—Smith Bros.—Pantheon Singers—Hibbert & Nugent.

Main Street—John & Nellie Olms—Simpson & Dean—Dave Manley—O'Donnell & Blair—Moore & Kendall—Carnival of Venice.

**LEAVENWORTH, KAN.**

Orpheum—The Halkings—Smith Bros.—Pantheon Singers—Hilbert & Nugent.

**LINCOLN, NEB.**

Liberty (First Half)—Mascot—Kelly & Kozie—Bravo, Michelini & Trujillo—Will. & Mary Rogers—Ankar Trio. (Second Half)—Briscoe & Austin—Jason & Harigran—Stranded—Baxley & Porter.

**MADISON, WIS.**

Orpheum (First Half)—Jean Barrios—Tyler & Crollus—Bobby Jackson & Co.—Billy Beard—Carl Rosini & Co. (Second Half)—Mowatt & Mullen—Henry Catalano & Co.—Murphy & Lockmar.

**MILWAUKEE, WIS.**

Majestic—Lehoen & Dunpreece—Rollin Sisters—Mantell's Manikins—Driscoll, Long & Hughes—Grindell & Esther—Eldridge, Barlow & Eldridge—Senator Murphy—Wille Bros.

**MINNEAPOLIS, MINN.**

Seventh Street—Sealo—Carney & Rose—Werner Amoros Trio—Jack Lee—Jonia's Hawaiians—Ward & King—Hanako Japs.

**NORFOLK, NEB.**

New Grand (First Half)—Ankar Trio—Will. & Mary Rogers—Bravo, Michelini & Trujillo. (Second Half)—Keefe & Lillian—John Neff—Chick & Tina Harvey.

**OMAHA, NEB.**

Empress (First Half)—Paul Howard—David & Bradner—Stranded. (Second Half)—Chadwick & Taylor—Great Howard—Kelly & Kozie—Five Balliots.

**PEORIA, ILL.**

Orpheum (First Half)—Seymour & Jeanette—Songs & Scenes—Bert Howard—Four Camerons—Melnotte Duo. (Second Half)—Marc McDermott & Co.

**QUINCY, ILL.**

Orpheum (First Half)—Ja Ja Trio—Milner & Kilby Revue. (Second Half)—Maxon & Morris—Billy Doss—Dave Harris & Band.

**RACINE, WIS.**

Rialto—J. C. Lewis, Jr., & Co.—Christy & Bennett—McDonald Trio.

**ROCKFORD, ILL.**

Palace (First Half)—Mowatt & Mullen—Henry Catalano—Murphy & Lockmar. (Second Half)—Jean Barrios—Tyler & Crollus—Bobby Jackson & Co.—Billy Beard—Carl Rosini & Co.

**ST. JOE, MO.**

Electric (First Half)—Clark & Manning—Swift & Daley—Chick & Tina Harvey—Kane, Morey & Moore. (Second Half)—McConnell & West—Leighton & Du Ball—Bravo, Michelina & Trujillo.

**ST. LOUIS, MO.**

Columbia (First Half)—Morgan, Wooley & Co.—Granville & Fields—Lombardi, Coari & Co.—Craig & Catte. (Second Half)—Harris & Lyman—Bertram & Andes—Strout's Military Hussars.

Grand—Lloyd Nevada & Co.—Jack Lipton—Drisko & Earl—Dougal & Leary—Doree's Celebrities—Tango Shoes—Melville & Rule—Parker Bros.

Rialto (First Half)—Joe Melvin—Evelyn Phillips & Co.—Mills & Duncan—Marc MacDermott & Co. (Second Half)—Hughie Clark—Henry Margo.

**SIOUX CITY, IOWA**

Orpheum (First Half)—Zelaya—Franklyn & Charles—Rae Samuels. (Second Half)—Roxy Lorocca—Finley & Hill—Schwartz & Clifford—Valand Gamble—Shadowland.

**SIOUX FALLS, S. D.**

Orpheum (First Half)—Will. Morris—Chadwick & Taylor—Baxley & Porter—Skelly Helt Revue. (Second Half)—Royal & Valentine—Robt. Henry Hodge & Co.—Zelaya.

**SOUTH BEND, IND.**

New Palace (First Half)—Bayes & Fields—Six Hassans. (Second Half)—Larimer & Hudson—Don Quixano & Co.—Let's Go—Original Jewell's Manikins.

**SPRINGFIELD, ILL.**

Majestic (First Half)—The Volunteers—Lydell & Gibson—Paisley Noon & Co. (Second Half)—Joe Melvin—Kingston & Ebner—Johnny Singer & Dolls—Hugo Lutgens—Seattle Harmony Kings.

**SPRINGFIELD, MO.**

Electric (First Half)—Dressler & Wilson—Bertram & Andes. (Second Half)—Ramsdells & Deyo.

**TERRE HAUTE, IND.**

Hippodrome (First Half)—Johnny Singer & Dolls—Jarvis & Harrison—Al. Moore & His United States Band. (Second Half)—Dunlay & Merrill—Paisly Noon & Co.—Lydell & Gibson.

**TOPEKA, KAN.**

Novelty (First Half)—The Halkings—Smith Bros.—Pantheon Singers—Hilbert & Nugent. (Second Half)—Paul Howard—Moran Sisters—George Lovett & Co.

**WICHITA, KAN.**

Miller—Brown, Gardner & Traban.

## MARCUS LOEW CIRCUIT

**NEW YORK CITY**

### Week of December 11, 1922

American (First Half)—Mack & Brantley—Weiss Troupe—Dan Downing & Buddy—Headliners—Jim & Jack—Rolling On—Lew Cooper. (Second Half)—DeMoel Bros.—Chas. Gibbs—Nelson & Barry Boys—Grace Cameron & Co.—Royal Pekin Troupe—Golden & Lewis—Delaney & Kellar—Jack Inglis.

Victoria (First Half)—Chas. Gibbs—McCormack & Regay—Lillian Steele & Co.—Grace Cameron & Co.—Royal Pekin Troupe. (Second Half)—Stanley, Trip & Mowatt—Melroy Sisters—Frank Stafford & Co.—Chas. F. Seamon.

Boulevard (First Half)—Randow Trio—Art. Smith—Gordon & Healy—Katherine Murray & Co.—Cosmopolitan Dancers. (Second Half)—Ed. Gingras & Co.—Margaret Farrell—Golden & Herron—Greenwich Villagers.

Avenue B (First Half)—DuVal Bros.—Charlotte Meyers—Grace & Eddie Parks—Page & Gray—Dancing Shoes. (Second Half)—Dean & Dean—Kimberley & Page—Demarest & Williams—Leach LaQuinlan Trio.

Orpheum (First Half)—Pickard's Seals—Melroy Sisters—Thos. Potter Dunn—Holden & Harron—Tarsan. (Second Half)—Mack & Bentley—McCormack & Regay—Eddie & Edith Adair—Dan Downing & Buddy—Four Queens and a Joker.

Greenley Square (First Half)—Billy & Daisy Wilson—Lowe & Stella—Mardo & Rome—Eddie & Edith Adair—Clark & O'Neal—Creole Cocktail. (Second Half)—Bader LaVelle Troupe—Gilbert Sisters & Armstrong—In Wrong—Tilyou & Rogers.

Lincoln Square (First Half)—Russell & Hayes—Claire Carroll—Bardwell, Mayo & Renstrom—Benny Harrison & Co.—Bits of Dance Hits. (Second Half)—Jean & Jacques—Jim & Betty Page—Calvin & O'Connor—Strickland's Entertainers.

State (First Half)—Johnny Clark & Co.—Jean LaCrosse & Co.—Quinn & Caverly—Frank Stafford & Co.—Jack Inglis—Greenwich Villagers. (Second Half)—Taffell & Newell—Wilson & Jerome—Rolling On—Cosmopolitan Dancers.

National (First Half)—Roma Duo—Jerome & France—In Wrong—Tilyou & Rogers—(Second Half)—Billy & Daisy Wilson—Katherine Murray & Co.—Bardwell, Mayo & Remstrom—Benny Harrison & Co.—Tarsan.

Delancey Street (First Half)—Jean & Jacques—Roeber & Gold—Fox & Kelly—Chas. F. Seamon—Follies. (Second Half)—Pickard's Seals—Mardo & Rome—Jocelyn & Turner—Quinn & Caverly—Follies.

**BROOKLYN, N. Y.**

Palace (First Half)—Pedrick & DeVere—Roy Morrell Trio—Kimberley & Page—Alton & Allen—Leach LaQuinlan Trio. (Second Half)—LaBelge Duo—Charlotte Meyers—Eddie Foyer—Dancing Shoes.

Warwick (First Half)—Beon & Mitzi—Hightower & Jones—Demarest & Williams—Royal Daves. (Second Half)—Dorothy Wahl—Lamy & Pearson.

Fulton (First Half)—Taffell & Newell—LeRoy & Mabel Hart—Eddie Foyer—Four Queens and a Joker. (Second Half)—Johnny Clark & Co.—Lowe & Stella—Tom. Martin & Co.—Thos. Potter Dunn—Hope Sisters & Band.

Gates (First Half)—Ed. Gingras & Co.—Margaret Farrell—Tom. Martin & Co.—Gilbert Sisters & Armstrong—Eva Tanguay. (Second Half)—Weiss Troupe—Jean LaCrosse & Co.—Gordon & Healy—Roeber & Gold—Eva Tanguay.

Metropolitan (First Half)—Jim & Betty Page—Calvin & O'Connor—Rose's Royal Midgets. (Second Half)—Randow Trio—Jerome & France—Clark & O'Neal—Rose's Royal Midgets.

Astoria (Second Half)—Russell & Hayes—Hope Vernon—Alton & Allen—Headliners—Lew Cooper—Boys of Long Ago.

**BALTIMORE, MD.**

Hippodrome—Australian Delsos—Eckhoff & Gordon—Adrian—Follies.

**BOSTON, MASS.**

Orpheum—Lucy Gilette—Bert & Lottie Walton—Browning & Davis—Roberts & Boyne—Adler & Dunbar—Mabel Blondell Revue.

**BUFFALO, N. Y.**

State—Gordon & Delmar—Nevins & Delmar—Weber & Elliott—The Old Timers.

**HOBOKEN, N. Y.**

Loew (First Half)—Willing & Jordan—Boys of Long Ago—Bary & Baldi—Sheik Entertainers. (Second Half)—Watson's Dogs—Flo Ring—Miller, Packer & Seis—Powell Sextette.

**LONDON, CAN.**

Loew (First Half)—Angelo Armant & Co.—Helm & Lockwood Sisters. (Second Half)—Ergotti & Herman—Warman & Mack—Keating & Ross.

**MONTREAL, CAN.**

Loew—Bellis Duo—Stephens & Brunelle—Homer Lind & Co.—Harry Bewley & Co.—Sparks of Broadway.

**NEWARK, N. J.**

Loew—Three Martells—Brennan & Wynne—Rudinoff—Tower & Darrell—Primrose Minstrels.

**OTTAWA, ONT.**

State—Jeanette & Norman Bros.—Manuel Romaine Trio—Eddie Heron & Co.—Fraser & Bunce—St. Clair Twins & Co.

**PROVIDENCE, R. I.**

Emery (First Half)—Breakaway Barlowes—Leonard & Culver—Wells & Anger—Ethel Roseman & Co.—Hughes & Pam—Jazz Jubilee. (Second Half)—Harvey DeVora Trio—Cupid's Close-Ups—Wilson & McAvoy—Joe Fanton & Co.

**SPRINGFIELD, MASS.**

Broadway (First Half)—Harvey DeVora Trio—Cupid's Close-Ups—Wilson & McAvoy—Joe Fanton & Co. (Second Half)—Breakaway Barlowes—Leonard & Culver—Ethel Roseman & Co.—Hughes & Pam—Jazz Jubilee.

**TORONTO, ONT.**

Yonge Street—Reo & Helmar—Roy & Helen Walzer—Fox & Britt—Follies.

**WASHINGTON, D. C.**

Loew—Edwards & Allen—Mae & Hill—Little Lord Roberts—McCormack & Irving—John DeKoe Troupe.

(Continued on page 29)

A. BRUCE BLACK'S GREAT

**"SHILLELAH"**

Song being featured nightly at Garden Pier, Atlantic City, by Ray Masino's celebrated orchestra. Piano copies and orchestrations sent to professionals free of charge. Apply to

**A. BRUCE BLACK,**

BLOOMSBURG, PA.

### MUSICAL SHOW RULINGS

Owing to the controversy which arose last week over the action of the officials of Local 802, A. F. of M. in declaring that "Hamlet" as produced by Arthur Hopkins at the Sam Harris Theatre was a musical comedy and that the musicians playing therefor were entitled to $57.00 a week, which is the rate of musical comedies, after the same action had been taken in regard to Brady's "The World We Live In," at the Jolson, members of the P. M. A. requested that the Local set a hard and fast rule whereby a manager could determine whether or not his production was a dramatic show or a musical comedy. The union officials pointed out that this would be unwise and would work hardship for the manager as well as the musicians.

The rule used in determining whether or not a production is musical or dramatic is to ascertain the number of musical cues played by the orchestra and the length of time it takes the orchestra to play each cue. If the cues played amount to approximately one half the playing time of the production the show is a musical comedy and the musicians are entitled to $57.00 a week. The dramatic rate is $45.00 a man for eight performances where the engagement is for four weeks or more.

The negotiations between the musicians and the managers have been entirely amicable, both sides treating the matter with the utmost fairness. It was found that in the Hopkins production of "Hamlet" the musicians were playing eleven cues and that enough time was consumed to have the play classed as a musical comedy.

### RAYMOND FOR PALAIS ROYAL

Joe Raymond, who has been continuing his successful run at the Little Club, is slated to go into the Palais Royal when Whiteman leaves the latter place for his tour in February. For the Palais Royal engagement Raymond's orchestra will be increased from five to eleven or twelve men with new dance arrangements on the Whiteman style but adapted to the size of the orchestra. Joe Raymond is one of the most popular leaders in New York and as the Little Club clientele and that of the Palais Royal are composed largely of the same people it is expected that Raymond will be at home in the larger place. Raymond was placed in the Palais Royal through Whiteman, Inc.

### WHITEMAN MGR. SERIOUSLY ILL

Hugh Ernst, manager of Paul Whiteman, Inc., who underwent an operation for appendicitis two weeks ago and who was last week reported to be mending rapidly has suffered a serious relapse, being attacked by double pneumonia. On Thursday night his life was despaired of but he managed to weather out the night and on Friday the doctors held hopes of his recovery.

Officials in the Whiteman office are in hourly communication with the Polyclinic hospital where Ernst is confined, and any changes in his condition are reported. The pneumonia set in on Wednesday, Ernst's birthday, after he had spent a restless night.

### SMITH FOR REISENWEBER'S

Le Roy Smith and his orchestra will reopen at Reisenweber's when that cafe opens with a new show within the next few weeks. Smith is one of the standbys at Reisenweber's and his style of music has won him a host of friends. Being under a long time contract with the management he has suffered because of their enforced closing but they have promised to make it up to him as soon as they open up again.

### DURANTE IN NEW REVUE

Jimmy Durante and his band have just staged a new revue at the Alamo Cafe. One of the features is a special chorus to "The Natchez and the Robert E. Lee" which was arranged by Durante. Durante is the composer of a new novelty fox-trot which will be published shortly.

# ORCHESTRA NEWS

### BARGY BOOKED FOR YEAR

Roy Bargy, who opens at the Trianon, Chicago, following the engagement of Paul Whiteman, is to have an orchestra of from twelve to fifteen men. Bargy, who has been the director of Benson's Chicago orchestra for some time, booked himself into the Trianon but will be handled hereafter by Ernie Young. For his engagement at the Trianon, which is for one year, Bargy will receive $3,000 a week, the largest sum ever paid an orchestra in Chicago for a long run. He has the privilege of enlarging his combination at any time to twenty men. Several of his men have been taken from Paul Sternberg's orchestra, Sternberg being originally slated to go into the Trianon but being sent to the Woodlawn Theatre, which is under the same management.

During his engagement at the Trianon, Bargy will continue to make his own arrangements of the dance tunes he plays. He was in New York last week for three days and during that time conferred with several of the publishers as to prompt service on all their new numbers. He also made negotiations with several of the phonograph companies and will probably be signed exclusively by one of the larger recording companies around the first of the year.

### MODERN DANCE MUSIC NOT JAZZ

The *Musical and Theatrical News*, a paper published by the Musicians' Union in San Francisco, contains an article on present day dance music which points out that modern symphonized syncopation cannot be compared to the so-called "jazz." In speaking of jazz bands the writer says: "The crude jazz artist has become hysterical in an attempt to hide tones not worth blowing ordinarily." He claims that dance music, as played by orchestra leaders throughout the country today, is real music, worthy of comparison with concert and chamber music in every way, and that it is the high class orchestra that is making the dance tune enjoyable by the beauty of the orchestration regardless of the original value of the tune as music. The writer happens to have been a concert musician for years.

### JOCKERS HAS NOVELTY

Al Jockers and his orchestra, playing at the Woodmansten Inn for the season, are gaining more friends every night. Jockers has hit on a device for putting over one of the songs that leads to that song being requested five or six times every evening. While playing the last chorus of the "Parade of the Wooden Soldiers" from "Chauve Souris" he has his drummer shout, Heh, heh," keeping in time with the music. The dancers pick this up and soon everyone on the floor is shouting "Heh, heh" in approved Russian fashion and enjoying it to the utmost.

### WHITEMAN IN CHICAGO

Paul Whiteman, accompanied by his wife, left for Chicago Saturday night so as to make the necessary arrangements for his opening at the Trianon Ball Room on Tuesday night. The remainder of the orchestra left on Sunday and Monday.

During Whiteman's stay in Chicago the Palais Royal will be closed and extensively altered. It will probably reopen on Thursday, December 14, at which time Whiteman will return. At this time Vanda Hoff (Mrs. Paul Whiteman), will be featured as premiere danseuse, assisted by a ballet of four girls.

### STODDARD STAYS IN VAUDEVILLE

Harry Stoddard and his Shanley orchestra, which is handled by Joseph B. Franklin, is continuing its successful run in vaudeville, playing the Franklin and Regent this week. Stoddard, who scored a tremendous hit at the Broadway last week is making several changes in the routine and lighting effects of his act that are meeting with approval.

### JAZZ PLAYERS CAN'T STRIKE

Under a ruling of Supreme Court Justice Young in the White Plains court last week musicians are not allowed to strike. Justice Young enjoined the orchestra at the Strand Theatre, White Plains, from going out on strike after they had given the management of the theatre twenty-four hours notice of their intention to do so.

A piano player at another theatre, a member of the same union, had due him a bill of $92 from his employers which he could not collect. The musicians at the Strand theatre served notice on their management that they would quit work in twenty-four hours. This was meant as a coercive measure but the management took the matter into court with the result that Justice Young granted the injunction.

### HALLET ON VACATION

Mal Hallet, leader of Mal Hallet's Roseland Orchestra, spent Thanksgiving Day "Way Down East" and did not return to Roseland until Monday evening. Most of the members of Hallet's orchestra, which originaly came from Boston, are New Englanders and Hallet, himself, hails from the Bay State. Immediately on his return Hallet started rehearsals for his vaudeville act, which promises to rank with the top-notchers in this field.

### ORCHESTRA LEADER IS BUT 23

San Francisco, Dec. 4.—Philip Fabello, who conducts the orchestra at the New Mission Theatre, is the youngest violin virtuoso and orchestral conductor on the Pacific Coast, being but 23 years of age. He is one of the big assets at the above house, a proven box office attraction, and is now on his second year there. He has an offer to go to Honolulu to play in the new Princess Theatre, recently opened.

### CARR SCORES BIG HIT

Three times last week, Jimmy Carr and his Strand Cascades Orchestra made such a hit at the Hamilton that the applause continued minutes after the picture was on and the movie had to be withdrawn in order to give Carr and his men another bow and in some instances an encore. The house management immediately pleaded for a return engagement which will be granted at the first open date on Carr's books.

### LOPEZ AT THE CAPITOL

Vincent Lopez and his Hotel Pennsylvania Orchestra played last week at the opening of Keith's new house, the Capitol, in Union Hill and was the sensation of the bill. Although this is a split week house Lopez and his orchestra played for a full week. While playing the Capitol Lopez doubled for the week at the State, Jersey City, the first time an act has doubled at two out of town houses.

### WIEDHOFT IN FRISCO

Herb Wiedhoft and his orchestra are now being featured at the St. Francis Hotel, San Francisco. Art Hickman, who was the feature of the St. Francis for several years has definitely retired from the musical field and is now engaging himself solely in business, being associated in the management of the hotel. Wiedhoft is a brother of Rudy Wiedhoft, the saxophone artist.

### SPECHT ORCHESTRA AT 39TH ST.

Paul Specht's Astor Grill Orchestra, under the direction of Al Epstein, is playing each night in the new propaganda play at the 39th Street Theatre, "The Bootleggers" appearing in the big cabaret scene in the second act.

### CALACE IN VAUDEVILLE

Arthur Calace and his orchestra, formerly at the Hotel Belleclaire, opened Monday at Keith's Jersey City with May Devereaux, at one time reported to be engaged to Jack Dempsey. For this engagement Calace will have a nine piece combination.

### WHITEMAN TO TOUR

Paul Whiteman and his Palais Royal orchestra will go on tour in February at a weekly salary said to be in the neighborhood of $20,000 a week, the tour to be handled by one of the big New York theatrical managers. Besides doing semi-concert work on the tour the orchestra will appear for dances in the various towns which they play which will practically double the income. It is possible that some featured dancers and singers will accompany the combination. The tour will be for from ten to fifteen weeks depending upon the business.

Early in April Lew Leslie and Paul Salvin will go abroad to make arrangements for the coming of Whiteman and his orchestra. Whiteman will spend ten weeks in Europe playing about four weeks in London, two in Paris and two in Deauville, the rest of the time to be consumed in traveling. The foreign trip will be handled in much the same way as the domestic tour except that Leslie and Salvin will do the booking direct, offers from several European producers having been turned down.

### SINGING ORCHESTRA AT LOEW'S

San Francisco, Dec. 4.—The Sheward Singing Orchestra, consisting of ten people, has been engaged as a stage attraction for the Loew-Warfield Theatre as a permanent feature. The regular house orchestra of twenty-five musicians under the direction of George Lipschultz will supply the regular music for the performances.

### MEMPHIS FIVE AT PARK

The Original Memphis Five, one of the best Dixieland combinations in New York, is appearing in the midnight shows held every Thursday at the Park Music Hall and is proving one of the hits of the performance. Twice since the band has been added to the attraction they have stopped the show.

PAUL WHITEMAN MUSIC

Thru Paul Whiteman, Inc., the services of genuine Paul Whiteman Orchestras are now available for contract work at Hotel, Cabaret and Resort. The Service is complete, the artists, men who play for phonograph records — and the cost is surprisingly low.

Paul Whiteman Orchestras are also available for Vaudeville work in conjunction with headline acts.

*Write or wire for details*

PAUL WHITEMAN, Inc.
160 West 45th Street
New York City
Telephone Bryant 8070

# PRIMROSE MINSTRELS

**Typifying Genuine Minstrelsy with**

# MRS. GEO. PRIMROSE

**Including JOHN GOSS, JACK MITCHELL, E. BOOTH PLATT, DAN HALEY, ALLAN WALLACE, RUSTY WIDNER.**

**Management—IRVING COOPER**


## VAUDEVILLE BILLS

(Continued from page 27)

### PANTAGES CIRCUIT

**Week of December 10, 1922**

**ST. PAUL, MINN.**

Kate Wiley—Betty & Lou Hart—Storey & Clark—Noodles Fagan—Josie Heather & Co.—Palo & Palet.

**WINNIPEG, MAN.**

Rinaldo Bros.—L. Burkhart Co.—Pierce & Goff—Ketner & Reaney—Thalero.

**REGINA AND SASKATOON**

Bobby Lehman—Ward & Dooley—Norton Melnotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

**TRAVEL**

The Gladiators—Wilson & Addie—El Cota—McFarland Sisters—Walter Brower—Choy Ling Foo.

**SPOKANE, WASH.**

Nelson's Catland—Jan Rubini—Western & Eline—Bits & Pieces—Dave Thursby.

**SEATTLE, WASH.**

Penman & Lillian—Exposition Four—Howard & Jean Chase—Rowland & Meehan—Cheyenne Days.

**VANCOUVER, B. C.**

Arnold & Florence—Ryan & Ryan—Jewell & Rita—Miss Nobody—Harry Tighe—Haverman's Animals.

**TACOMA, WASH.**

Leach Wallin Trio—Kaufman & Lillian—Chermynoff—Morgan & Gray—Cecil Cunningham—Byron Bros.

**PORTLAND, OREGON**

Alexander Bros. & Evelyn—Ridiculous Ricco—Maude Earle—Fashion Plate Minst.—Britt Wood—Blake's Mules.

**TRAVEL**

Weldonas—Buddy Walker—Chisholm & Breen—Bronson & Renee—Great Blackstone.

**SAN FRANCISCO, CAL.**

Lillians' Dogs—Tallman Revue—Great Maurice—Bensee & Baird—Little Pippifax—Charbot & Tortini.

**OAKLAND, CAL.**

Three Avallos—Hanson & Burton Sisters—LeGrohs—DeMichelle Bros.—Four Ortons—Farrell & Hatch.

**LOS ANGELES, CAL.**

Daly, Mac & Daly—Tuck & Claire—Kennedy & Rooney—Rigoletto Bros.—Joe Bernard & Co.

**SAN DIEGO, CAL.**

James & Etta Mitchell—Mills & Miller—Casler & Beasley Twins—Rising Generation—Sossman & Sloan—Prosper & Merritt.

**LONG BEACH, CAL.**

Selma Braats—Bricerie & King—Kruting's Animals—Sidney S. Styne—Kajiyama—Kirksmith Sisters.

**SALT LAKE CITY, UTAH**

Burt Shepherd—Fargo & Richards—Billy Kelly—Five Lameys—Officer Vokes & Don.

**OGDEN, UTAH**

Pardo & Archer—Abbott & White—Welderson Sisters—Five Prestons—Alexander.

**DENVER, COLO.**

Flourette Jeoffrie—Fate—Rives & Arnold Kitamura Japs—Lillian Ruby.

**COLORADO SPRINGS AND PUEBLO**

Carson & Kane—Goetz & Duffy—Robinson & Pierce—Larry Harkins—Maybelle Philips.

**OMAHA, NEB.**

Ross Wyse & Co.—Stepping Some—Geo. Lashay—Jan & Valjean—Ross & Edwards—Billy Swede Hall.

**KANSAS CITY, MO.**

Four Roses—Davis & McCoy—Dorothy Lewis—Marlette's Mannikins—20 Minutes in Chinatown.

**MEMPHIS, TENN.**

Wilfred DuBois—Fein & Tennyson—Night Boat—Marion Claire—Harry Hines—Page, Hack & Mack.

### SHUBERT VAUDEVILLE

Week of Dec. 11, 1922.

Whirl of New York—New York, Central.
Twentieth Century Revue—New York, Harlem O. H.
Midnite Revels—Brooklyn, Crescent.
Stolen Sweets—Astoria, Astoria; Boro Park, Boro Park.
Facts and Figures—Newark, Shubert.
Spice of Life—Philadelphia, Chestnut Street O. H.
Troubles of 1922—Washington, Belasco.
Steppin' Around—Altoona, Mishler; Zanesville, Weller; Wheeling, Court.
Gimme a Thrill—Pittsburgh, Aldine.
Midnight Rounders—Cleveland, State.
Frolics of 1922—Chicago, Garrick.
Weber & Fields—Cincinnati, Shubert.
Nora Bayes & Co.—St. Louis, Empress.
Plenty of Pep—Chicago, Englewood.
Hello Everybody—Detroit, Detroit O. H.
Success—Toronto, Princess.
Carnival of Fun—Buffalo, Criterion.
Rose Girl—Open week.
Main Street Follies—Worcester, Worcester; Fall River, Bijou.
Echoes of Broadway—Boston, Majestic.
Say It With Laughs—Open week.

## BURLESQUE ROUTES

### COLUMBIA CIRCUIT

American Girls—Gayety, Montreal, Can., 4-9; Casino, Boston, 11-16.
Big Jamboree—Star & Garter, Chicago, 4-9; Empress, Chicago, 11-16.
Billy Watson Beef Trust—Gayety, Pittsburgh, 4-9; Colonial, Cleveland, 11-16.
Bon Tons—Gayety, Washington, 4-9; Gayety, Pittsburgh, 11-16.
Broadway Brevities—Gayety, Rochester, 4-9; Lyceum, Ithaca, 11; Lyceum, Elmira, 12; Stone, Binghamton, 13; Colonial, Utica, 14-16.
Broadway Flappers—Gayety, Boston, 4-9; Columbia, New York, 11-16.
Bowery Burlesquers—Grand, Worcester, 4-9; Hurtig & Seamon's, New York, 11-16.
Bubble Bubble—Lyric, Dayton, 4-9; Olympic, Cincinnati, 11-16.
Chuckles of 1923—Miner's Bronx, New York, 4-9; Cohen's, Newburg, N. Y., 11-13; Rialto, Poughkeepsie, 14-16.
Dave Marion's Own Show—Stone, Binghamton, 6; Colonial, Utica, 7-9; Gayety, Montreal, Can., 11-16.
Flashlights of 1923—Gayety, Omaha, Dec. 2-8; Gayety, Minneapolis, 11-16.
Follies of the Day—Gayety, Buffalo, N. Y., 4-9; Gayety, Rochester, 11-16.
Frank Finney Revue—Gayety, Miuwaukee, 4-9; Columbia, Chicago, 11-16.
Folly Town—Hurtig & Seamon's, New York, 4-9; Empire, Providence, 11-16.
Giggles—Colonial, Cleveland, 4-9; Empire, Toledo, 11-16.
Greenwich Village Revue—Gayety, St. Louis, 4-9; Gayety, Kansas City, 11-16.
Hello Good Times—Majestic, Jersey City, 4-9; Miner's, Bronx, N. Y., 11-16.
Hippity Hop—Open, 4-8; Gayety, Omaha, 9-15.
Jimmy Cooper's Beauty Review—Columbia, Chicago, 4-9; Star & Garter, Chicago, 11-16.
Keep Smiling—Palace, Baltimore, 4-9; Gayety, Washington, 11-16.
Knick Knacks—Casino, Brooklyn, 4-9; Empire, Newark, N. J., 11-16.
Let's Go—Gayety, Detroit, 4-9; Empire, Toronto, Ont., 11-16.
Maids of America—Orpheum, Paterson, 4-9; Majestic, Jersey City, 11-16.
Mimic World—Gayety, Toronto, Ont., 4-9; Gayety, Buffalo, 11-16.
Mollie Williams' Show—Empire, Newark, N. J., 4-9; Orpheum, Paterson, 11-16.
Radio Girls—Olympic, Cincinnati, 4-9; Park, Indianapolis, 11-16.
Reeve's Show—Empire, Toledo, 4-9; Lyric, Dayton, O., 11-16.
Rockets—Rialto, Poughkeepsie, 7-9; Empire, Brooklyn, 11-16.
Step On It—Gayety, Minneapolis, 4-9; Gayety, Milwaukee, 11-16.
"Sliding" Billy Watson, Fun Show—Casino, Philadelphia, 4-9; Palace, Baltimore, 11-16.
Social Maids—Columbia, New York, 4-9; Casino, Brooklyn, 11-16.
Step Lively Girls—Empress, Chicago, 4-9; Gayety, Detroit, 11-16.
Talk of the Town—Casino, Boston, 4-9; Grand, Worcester, 11-16.
Temptations of 1923—Empire, Providence, 4-9; Gayety, Boston, 11-16.
Town Scandals—Empire, Brooklyn, 4-9; Casino, Philadelphia, 11-16.
Wine, Woman and Song—Park, Indianapolis, 4-9; Gayety, St. Louis, 11-16.
Youthful Follies—Gayety, Kansas City, 4-9; open 11-15; Gayety, Omaha, 16-22.

### MUTUAL CIRCUIT

Broadway Belles—Open 4-9; Band Box, Cleveland, 11-16.
Band Box Revue—Bijou, Philadelphia, 4-9; Folly, Baltimore, 11-16.
Baby Bears—Gayety, Louisville, 4-9; Broadway, Indianapolis, 11-16.
Follies and Scandals—Plaza, Springfield, Mass., 4-9; Howard, Boston, 11-16.
Frances Farr and Her Peacemakers—Band Box, Cleveland, 4-9; Garden, Buffalo, 11-16.
Georgia Peaches—Broadway, Indianapolis, 4-9; Lyceum, Columbus, 11-16.
Girls a-la-Carte—Jaques, Waterbury, Conn., 4-6; Holyoke, Mass., 7-9; Majestic, Wilkesbarre.
Heads Up—Majestic, Albany, 4-9; Plaza, Springfield, Mass., 11-16.
Hello Jake Girls—Gayety, Brooklyn, 4-9; Lyric Newark, 11-16.
Jazz Babies—Lyceum, Columbus, 4-9; New Empire, Cleveland, 11-16.
Jazz Time Revue—Olympic, New York, 4-9; Star, Brooklyn, 11-16.
Kandy Kids—Holyoke, Mass., 7-9; Olympic, New York, 11-16.
Laffin' Thru—Majestic, Wilkesbarre, 4-9; Majestic, Scranton, 11-16.
Lid Lifters—Lyric, Newark, 4-9; open 11-16; Majestic, Wilkesbarre, 18-23.
London Gayety Girls—Howard, Boston, 4-9; Holyoke, Mass., 14-16.
Mischief Makers—Star, Brooklyn, 4-9; Empire, Hoboken, 11-16.
Monte Carlo Girls—Empire, Hoboken, 4-9; Gayety, Brooklyn, 11-16.
Pell Mell—Garden, Buffalo, 4-9; Park, Utica, 11-16.
Pepper Pot—Park, Ithaca, 4-9; Majestic, Albany, 11-16.
Pat White and His Irish Daisies—Folly, Baltimore, 4-9; open 11-16.
Playmates—Empire, Cleveland, 4-9; Peoples, Cincinnati, 11-16.
Runaway Girls—Majestic, Scranton, 4-9.
Smiles and Kisses—Peoples, Cincinnati, 4-9; Gayety, Louisville, 11-16.

### BOOKING AGENCY RESIDENCES

CHICAGO, Dec. 4.—This city as a divorce haven for the theatrical profession received a jolt last week when Judge Timothy D. Hurley launched an attack upon "hotel check room homes and theatrical booking agency residences."

Jean de Klade, an actress, was in the midst of her recital of how she had been deserted by her husband Abraham de Klade, an actor, when Judge Hurley halted the proceedings and dispatched bailiffs with subpoenas *duces tecum* to procure the registers of the Grant Hotel for the last three years cited by Mrs. de Klade as her residence.

Mrs. de Klade declared that she considered the Grant Hotel "home" because she checked her trunk and packages in the hotel check room. Judge Hurley will scrutinize the records of the hotel this morning to discover if Mrs. de Klade ever occupied a room there.

"The old principle that wherever one hangs one's hat is home is not good law in a divorce case," Judge Hurley said, "and I will have to be shown proof of residence before I will enter a decree in a case where apparently the home consists of a trunk checked year in and year out in some hotel or a paper bag left at the parcel counter."

Judge Hurley also denied a decree to Hugh S. McGuire, an actor, when McGuire, Jr., admitted that he had secured service of legal notification of his suit on Mrs. Gertrude E. Foxhill McGuire by publication and was uncertain as to whether Chicago was actually his home.

"I live at the Hotel Sherman right now," declared McGuire in answer to questions by Judge Hurley.

"Have you a room rented there permanently?" asked Judge Hurley.

"No," McGuire answered.

Through his attorney Leon A. Berezniak, McGuire asserted he would appeal from Judge Hurley's ruling.

Letters from Mrs. McGuire indicating that she had pleaded for a reconciliation after learning of the divorce suit and that she was unable to contest the case caused Judge Hurley to indicate that he would demand that the State's Attorney appear before the Appellate Court to fight McGuire's application for a decree from the higher court.

McGuire is known on the stage as Bob Anderson. He is at present playing the Orpheum time with his Polo pony.

Jean de Klade is a soubrette with the "Mimic World" which played at the Empress Theatre here.

**Rome and Dunn,** vaudeville team, who were engaged for two weeks at the Little Club, have had their engagement extended indefinitely.

### ATWELL IN NEW JOB

Ben H. Atwell, who recently returned to direct the publicity for the Sanger and Jordan attractions, after directing the publicity and exploitation for the new Eastman Theatre in Rochester, tendered his resignation on Monday to accept the position of advertising and publicity director for the American Agricultural Corporation, a $100,000,000 concern which is developing a tract of 850,000 acres in Louisiana for farming purposes.

At the same time it was announced that Mrs. Atwell, professionally known as Marcella Johnson, a prima donna, will return to vaudeville this season and keep the name of Atwell before the theatre going public by using her marriage name in her billing.

### OUMANSKY TAKES CHARGE

Alexander Oumansky, ballet master of the Capitol Theatre, whose Russian Ballet school, West 47th street, has been managed by representatives since its inauguration some time ago, will take personal charge of the studio, according to an announcement made at the Capitol Theatre last week. His connection with the Capitol will, however, continue as before.

Oumansky has been with the above theatre since June 4, 1920, going there from the Neighborhood Players. He has originated several dances.


**JUST OUT**

**McNALLY'S BULLETIN No. 8**

**Price, One Dollar Per Copy**

Gigantic collection of 140 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 8 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy.

McNALLY'S BULLETIN No. 8 contains the following gilt-edge, up-to-date comedy material:

21 SCREAMING MONOLOGUES. Each one a positive hit.

12 ROARING ACTS for two males. Each act an applause winner.

11 ORIGINAL ACTS for male and female. They'll make good on any bill.

39 SURE-FIRE PARODIES on all of Broadway's latest song hits.

GREAT VENTRILOQUIST ACT entitled "The Clever Dummy"—It's a riot.

ROOF-LIFTING FEMALE ACT. This act is a 24 karat, sure-fire hit.

RATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.

4 CHARACTER COMEDY SKETCH. A scream from start to finish.

9 CHARACTER BURLESQUE entitled "Oh! Pa-pa." It's bright, breezy and bubbles over with wit.

12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.

GRAND MINSTREL FINALE entitled "The African Hunt." Full of laughs.

HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.

BESIDES other comedy material which is useful to the vaudeville performer.

Remember the price of McNALLY'S BULLETIN No. 8 is only one dollar per copy; or will send you BULLETINS Nos. 7 and 8 for $1.50, with money back guarantee.

**WM. McNALLY**

**81 E. 125th St., New York**



**"SCOTTI"**

**GOWNS, HATS, COSTUMES**

RENTALS TO THE PROFESSION

(VIOLET STUART)

*220 West 46th St. New York City*

Bryant 10310

## DEATHS

**WILLIAM RAYMOND SILL,** war correspondent, dramatic critic and theatrical publicity man, died at his home on Broadway in Flushing, L. I., on Friday, December 1st, of complications which set in after his left leg had been amputated three years ago. He was fifty-three years old. Sill was born in Hartford, Conn., and was the son of George Griswold Sill, a former lieutenant governor of the State of Connecticut, and of Mary Preston Sill. He began as a newspaperman on the Hartford Courant and later for the Hartford Post. He joined the staff of the New York Recorder in the early nineties and later went to the New York Evening Journal. He was correspondent for that paper in the Spanish-American War. After the war, he became dramatic critic for the Evening World, this being his last newspaper connection, although for some years before he had been connected with the Morning Telegraph.

For eighteen years he was publicity man for the Weber and Fields Music Hall, and when those two dissolved partnership he remained with Lew Fields at the Broadway theatres. He was the first publicity man for Keith's Palace, and was later in that capacity at the Century theatre, when Ned Wayburn took it over. Sill was one of the founders of the Friars Club.

Shortly after his operation three years ago, he was given a testimonial benefit by Charles Dillingham at the Globe theatre, in conjunction with Bruce Edwards, Henry Young, and others with whom he had been associated. For the past three years Sill has been the press representative for the Producing Managers Association of America.

He is survived by his wife, known to theatricals as Frances Hanlon, twenty years ago, a daughter and a married sister.

The recently rumored death of **G. H. CHIRGWIN** is now authenticated. Chirgwin passed away at his home in Streatham on November 14, after several weeks of illness. He was sixty-eight years old.

Chirgwin came of a theatrical family, and made his first appearance on the stage in 1860, at the Swallow Rooms, Piccadilly, as one of the Chirgwin Family. He afterwards appeared with one of his brothers in an act called "The Chirgwin Brothers," but while still with the family, started to be known as "The White-Eyed Kaffir," a name which stuck to him throughout his theatrical career. The name was given through an accident.

After being blacked up one performance, something got into his eye, and he started to rub it, and before he was aware of it, he had rubbed all the cork off one eye. He came out on stage not knowing that he was all black but one eye, and the bit of white tickled the audience. Thereafter Chirgwin always made up with one eye black, and when he finally did a single, he used the billing, "G. H. Chirgwin, the White-Eyed Kaffir." He sang "The Blind-Boy" for the first time in 1870, and since then, it is estimated that including request times, he had sung the number more than 70,000 times.

For several years he was treasurer of the Variety Artists' Association, which office he resigned when he retired from the stage two years ago. He was born in 1854. He is survived by a widow, a son and daughter-in-law, and a grand-daughter.

**GEORGE AUGER,** circus performer, died last week after an attack of indigestion, at 164 Manhattan avenue where he was visiting friends. Auger, who was forty years old, was known as the "tallest man in the world", being eight foot four inches tall.

Auger was discovered by circus managers while he was directing traffic on the London police force, and later came to America with the circus. At one time he played the part of the giant in a vaudeville sketch entitled "Jack the Giant Killer." He made a fairly good actor, for unlike abnormally sized people he had a normal mental capacity. He weighed about 360 pounds at his death.

Auger was born in Cardiff, Wales, and was a member of several fraternal organizations including the National Vaudeville Artists.

**MRS. JOSEPHINE PRESTON PEABODY MARKS,** poet and playwright, died at her home in Cambridge, Mass., on Dec. 4. She had been ill for several weeks.

Mrs. Marks was widely known through her winning of the Stratford-on-Avon prize in 1910 for her drama, "The Piper," subsequently produced both in England and America. She was the author of several other plays.

She was born in New York, was an instructor at Wellesley College. 1901 to 1903, and in 1906 was married to Lionel S. Marks, professor of mechanical engineering at Harvard.

**EUGENE SHULER,** known on the burlesque stage as Eugene Mack, for over forty years, was instantly killed last week when he was struck by a motor truck at Fulton street and South Portland avenue, Brooklyn. He was sixty-five years old and lived at 555 Atlantic avenue, in the above-mentioned borough.

Of recent times the old comedian worked in a cafeteria near the scene of his death and left there shortly before the accident.

**EDWIN BERYL,** actor, died at the home of his parents Mr. and Mrs. John F. Bergmeister, 2415 West Clifton Avenue, Cincinnati, Ohio, last week, at the age of 28 years.

In private life his name was Edwin H. Bergmeister and he was a member of the cast of "The Passion Flower," in the original company headed by Nance O'Neil.

**SIDNEY WIRE,** formerly a well-known newspaperman, press agent and theatrical critic, died at the age of forty-nine last Friday, December 1st, at the Rupture and Cripple Hospital, New York.

He was born in Lorain County, O. He had been ill for one year. Wire was prominently identified as an advance man for circuses, carnivals and other amusement enterprises. He leaves a widow, a son and daughter.

**MRS. MARY DE PETIT,** mother of George N. De Petit, died of heart failure at her home, in Dayton, Ohio, on November 25th. George De Petit, was for a number of years connected with the theatrical profession as actor and manager. He is now retired and is on the staff of the Youngstown, O., "Vindicator."

**JEFFREY WARNER,** who was a reigning favorite of yesterday, appearing at Tony Pastor's, the Atlantic Garden and other old time variety houses, died at her home at No. 310 First Avenue, New York City, last Friday night. She was sixty years old.

### VITAGRAPH SUES FAM. PLAYERS

Claiming that the Sherman anti-trust law had been violated by the Famous Players-Lasky Film Corporation, the Vitagraph Company of America has filed suit in the United States District Court against the Zukor organization for $6,000,000 damages.

The action is the result of differences between the two film companies which formed the basis of an inquiry into charges against the Famous Players of unfair competition, started by the Federal Trade Commission more than a year ago.

The suit is based on the claim that in 1919 the defendants conspired to control a large number of "first run" theatres for the purpose of restraining trade and suppressing competition among the producers and distributors of motion pictures by booking all the pictures produced by Famous Players and its subsidiaries and excluding the pictures of the Vitagraph and of other producers and distributors.

Besides the Famous Players-Lasky Corporation fifteen individuals were named as defendants in the suit.

### "ON THE WHEEL" FOR COAST

Elsie Ferguson in her new play, "On the Wheel," will not be seen in New York City this season, according to the plans of Marc Klaw, who is presenting the play. The show is to play through the East and open in Chicago at the Blackstone Theatre on January 7. After four weeks at that house it will then head for San Francisco via the one night and week stands and return East closing its season in Minneapolis early in May. Garrett Cupp, recently of the Dillingham forces, is doing the advance work for the attraction and Harry Bissing is serving as company manager.

### STAGE MANAGER AVERTS PANIC

CHICAGO, Dec. 4.—While a fire blazed under the stage of the Columbia Theatre at 11 North Clark street, here, the theatre was emptied of its patrons in a few minutes without the least semblance of panic, owing to the fact that the audience was unaware of the fire. The performers on stage, when the fire was discovered, were told to finish their act, and close the show by the stage-manager Arthur Weinburg. While this was being done, he seized a fire extinguisher and crawled underneath the stage to where the fire was, and put it out.

### MORE "LONDON" CO'S GOING OUT

Rhea Dively signed the contract left by George M. Cohan before he sailed for England, by the terms of which she will understudy the leading feminine role in "So This Is London," the Cohan success at the Hudson Theatre. It is believed that Cohan intends to send out additional companies of the play on tour. There are two companies playing "So This Is London" at present, the second having opened in Chicago recently.

### THEATRE OWNER DIES

David Rogowsky, owner and operator of the Strand and Liberty theatres, Port Chester, N. Y., died in that city, Friday night of paralysis. He was prominent in local commercial life and was interested in several other business ventures in addition to his theatrical activities. He was fifty-eight years old and is survived by his wife, four sons and two daughters.

### NEW OFFICES FOR PRODUCERS

Mindlin and Goldreyer, producers of "The Last Warning," have outgrown their offices in the Knickerbocker building, and on December 7 will move to 227 West Forty-fifth street, where they have taken an entire floor.

### ACTRESS NAMED IN SUIT

Alleging that Eugene V. Brewster, millionaire publisher of several motion picture magazines, has transferred his affections to Corliss Palmer, a motion picture actress, Mrs. Eleanor V. V. Brewster has instituted a separation action against him in the Supreme Court of Brooklyn and asks $1,500 a month alimony and counsel fee pending trial.

Mrs. Brewster is the second wife of the publisher, his first wife having secured a divorce and is being paid $90 a month alimony. She alleges that Miss Palmer, who was a cigar clerk in a hotel in Macon, Ga., had been declared the winner of a beauty contest conducted by one of Brewster's publications, and as a result was brought to New York, given a position by Brewster and brought to live in his home at Roslyn, Long Island. Mrs. Brewster resented the intrusion, and Miss Palmer was then taken to New Jersey, where a home was established for her in Morristown. The Brewsters then separated and Brewster went to live in the residence of Miss Palmer in Morristown. He wrote Mrs. Brewster that he was too fond of Miss Palmer to give her up and requested her to look at the matter in a broad manner.

Upon receipt of this letter she brought suit against the publisher. Brewster is 45 years of age; Mrs. Brewster, 24 years, and they have one child, Virgil, 2½ years old, who is with the mother.

### SOCIETY BOYS FOR STAGE

Two new names were added to the list of members of the social world who are about to adopt the professional stage for a career last week when announcement was made that J. Borden Harriman, younger son of Mr. and Mrs. Oliver Harriman, and Romeyn Park Benjamin, one of the children of Park Benjamin who were cut off with one dollar by the terms of their father's will, would be seen in productions shortly. Both young men are prominent socially and the producers who have their theatrical destinies in hand are looking toward society patronage in engaging them, although both are said to be talented.

J. Borden Harriman showed a ready talent for acting in plays while at boarding school and appeared in several amateur productions here. He is at present studying dramatic art in one of the local schools and his amateur experience has made it possible for him to be placed in an advanced class.

Romeyn Park Benjamin, who was one of the children that opposed their father by approving the marriage of their sister Dorothy to the late Enrico Caruso, was often urged by the latter to go on the professional stage. Young Benjamin spent the summer at Provincetown, Mass., where he became a firm friend of Eugene O'Neill, and it is predicted that he will appear in an O'Neill play during the coming season.

### AUTO SHOW ON COAST

The knock-down vaudeville show of 12 people who travel from town to town in automobiles and carry their scenery with them has reached California after a successful season en route to the coast from Chicago, which started June 9. Heading the troupe are Armand Wright and Ruby Earl, both well-known vaudeville artists. The company's policy is to play only cities and towns where there are no Keith or Orpheum houses. From Chicago, their route led due West to Washington and Oregon, thence California.

Others in the company are Edna Cooper, George Nelson and Maud Day, Edna Knowles and Roger Hurst, and Ethel Leslie.

### HOMES FOR ACTORS

The theatrical profession in particular is being catered to by the newly formed Public Service Building Plan, Inc., which was formed for the purpose of building homes within the reach of the average rent payer. Max Spiegel is president of the organization, which has an authorized capital of $1,000,000, with offices in the Knickerbocker Building. Other officers of the corporation are Maurice Fleischman, treasurer, and Lyman Hess, secretary.

## LETTER LIST

**LADIES**

Addington, Ruth
Alarcan, Rose
Alexander, Dot.
Anderson, Pauline
Ayres, Trixie
Barnes, Dorothy
Barnett, Dot.
Berranger, Dolly
Bissent, Lillian
Brenon, Kathleen
Burdick, Rose
Burke, Grace
Carrington, Nettie
Carter, Flo.
Carter, Mae
Clark, Emily
Clark, Florence Hunter
Clayton, Dolores M.
Cornell, Frances
Conroy, Margaret
Cordry, Micky
Creighton, Annette
Daniels, Agnes
Davidson, Mrs.
De Coveney, Alice
Douglass, Hasel
Duncan, Margie
Elisley, Mabel
Eltus, Phyllis
Fischer, Betty
Florette, M.
Ford, Dolly
Frances, Mae
Garner, Ruth
Gibson, Helen
Gore, Bobby
Gray, Mary
Griffon, Elinor (Babe)
Hage, Donna
Hall, Babetta
Hansford, Martha
Hargis, Hasel
Harrison, Lucille
Heidt, Toots
Hines, Margie
Howard, Mabel
Howell, Mildred
Kelly, Mae
Kenis, Mae
King, Mammy
Lawrence, Lillian
Lawrence, May
Leavitt, Mrs. Leo S.
Le Roy, Helen
Mack, May
Mascotte, Florence
Mayo, Dixie
McDonald, Ethyle
McPhearson, Mary
Moore, Marion
Mullen, Babe
Quinn, Frances
Reeves, Pearl
Reynolds, Billie
Riggs, Mrs. Ralph
Robertson, Grace
Rockwell, Maud
Rogers, Arline
Russell, Pauline
Sherman, Marion
Stanley, Teddy
Stodard, Marie
Stoller, Bertha
Stone, Anita
Thorne, Buddie
Vernon, Nell
Wallace, Victoria
Walton, Mrs. Fred
Wellington, Babe
Whitney, Dolores
Whitney, Val.
Wilson, Dottie
York, Florence B.

**GENTLEMEN**

Alton, Jack
Ashley, Herbert
Baker, Johnnie
Barbour, R.
Barclay, Don
Barney, A.
Barrett, Jim
Bartlett, Geo.
Bell, Johnnie
Bendon, Billy
Benton, Eddie
Bernard, Murray
Bixley, Edgar
Blankenship, Taylor
Blask & Keller
Brennen, Eddie
Brown, H. I.
Buchman, Bert
Beumont, Chick
Burke & Lillette
Broadhurst, Geo.
Cammy, Dan.
Collins, C. W.
Colton & Darron
Corey, Joe
Caughlin, James
Country, Chas.
Coyle, Henry J.
Crawford, Jack
Dale, Frankie
Drescher, Otto
Evol, Jean
Farrell, R. N.
Finn, James J.
France, Andy
Fuller & Kramer
Girard, Bob
Gould, Benny
Griffin, Chick
Grinnell, Ben.
Hall, Bet & Pauline
Hamilton, Geo.
Harts, Peggy & Phil.
Harrison, Arthur
Hayes, Geo. F.
Healy, John
Hillier, Al.
Hillman, F. P.
Hutton, Forrest
Karo, Irving
Kazmin, Anthony
Kelso Bros.
Kelton, Aryan
Larrioll, Larry
La Tour, Geo.
La Vigne & Grenier
Lavine, Chas. W.
Lawrence, Vinan
League, James
Leigh, Andrew
Lewis, Sammy
Mack, Gill
Marsh, James R.
Marshall, Lew
Mathews, F. R.
Mayne, Harlie
McPherson, Mr.
Millar, Bertram
Moore, Suits
Morrisey, John
Mossey, Billy
Murphy, Frank R.
Nordstrom, Leroy
Palen, Bud.
Paul, Steve.
Prest, Hughey
Raymo, Al.
Reilly, Gladdie
Richards, Kapua
Ryan, Francis
Sidney's Joyriders, George
Singer, Ralph
Slocum, Geo.
Stanley, Jos.
Tackman, Art.
Theiss, Norman J.
Tyler, Al.
Valentine, R. C.
Van, Jack
Weston & Eline
Williams, Bob
Winters, Sid & Dolly
Woodruff, Chas.
Yale & Davidson
Young, Arthur

### CABARET CIRCUIT FORMING

Harry Walker, agent and producer, is formulating plans for a "cabaret circuit" to be put in operation early in January. Several representatives of the Walker office left town last week to sell the idea to cabaret owners of Philadelphia, Baltimore, Chicago, Atlantic City, Richmond, Va., and other cities.

Walker is already booking straight shows into the above-mentioned cities. He plans to make sufficient additions to line up at least a dozen of the leading cabarets throughout the country. The policy will be two weeks in each city with the acts changing their material each week.

The entertainments will be patterned after the unit shows, carrying five acts of vaudeville and a "flash" act, the principals doing their specialties and doubling in the revue.

The flash act will consist of a revised edition of Harry Walker's "Broadway Bathing Beauties."

The idea is being sold to the cabaret men on a guarantee and percentage basis. The latter to be derived from the cover charges.

### ENGLISH ACT SAILS FOR HOME

Teddy Knox and Jimmy Nervo closed in the "Ziegfeld Follies" Saturday night and sailed on Monday for England on the S. S. *Aquitania*, to take part in the Christmas Pantomime at the London Hippodrome. Among other things the team did a burlesque ballet, and a slow motion wrestling match, and were considered one of the best turns in the show. A six year contract with their English representatives supersedes the Nervo and Knox contract with Ziegfeld, who was unable to have arranged to have the team continue in the Follies.

### "ROBIN HOOD" FOR BOSTON

Douglas Fairbanks' film feature, "Robin Hood," will begin its Boston engagement at the Park Theatre on December 18. The picture will play there at the same scale as in New York, $2 top.

E. F. ALBEE, President — J. J. MURDOCK, General Manager — F. F. PROCTOR, Vice-President

# B. F. Keith Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH

F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing W. Dayton Wegefarth

**PLAYS** For STOCK, REPERTOIRE, AMATEUR COMPANIES LARGEST ASSORTMENT IN THE WORLD. Books for home amusement. Negro plays. Paper, Scenery, Mrs. Jarley's Wax Works. Catalogue Free! Free! Free!
SAMUEL FRENCH, 28 West 38th St., New York

## Insure Your Material Against Theft

## REGISTER YOUR ACT

### SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used, or other witnesses. Further acknowledgment will be made by the names and numbers being published.

Address your contribution to

The Registry Bureau
NEW YORK CLIPPER, 1658 Broadway, New York

..... Date.....

NEW YORK CLIPPER REGISTRY BUREAU

Enclosed find copy of my.....

entitled .....
for Registration.

Name.....

Address.....

CERTIFICATES ISSUED

1705—Joe Frank—Material.
1706—Merris Perlman—Lyrics & Music.
1707—Homer Hall—Act.
1708—Frank Mansfield—Act.
1709—Norman J. Theiss—Act.
1710—W. Z. Moll—Lyric.
1711—John P. Prenderville—Act.
1712—Fred and Marjorie Dale—Opening.
1713—H. A. Yerkes—Material.
1714—Theodore A. Wilde—Monologue.
1715—Chas. Brave—Title.
1716—Harry Fuller—Act.
1717—Murray & Al Howard—Material.
1718—Rich & Cannon—Recitation.
1719—Martell & West—Trick.
1720—C. W. Burcham—Song Poem.
1721—Sweet & Hil—Act.
1722—Harry J. Stutzler—Musical Comedy.

**WIGS** WORTH WHILE Toupees Make-Up
Send for Price List
G. SHINDHELM
109 W. 46th St., New York

## The HUDSON RIVER NIGHT LINES

*DAILY SAILINGS*

From New York Pier 32 North River (At Canal Street) 6 P. M.
West 132nd Street half hour later (Daylight Saving Time)
From Troy 8 P. M. From Albany 9 P. M.

Passengers ticketed and baggage checked to all points, North, South, East and West.
Express Freight Service Autos Carried

HUDSON NAVIGATION CO.
Middleton S. Borland, Receiver
Phones:—Albany Main 4404
New York Canal 9000 Troy 2161

## Every Manager and Agent

SHOULD OWN a copy of
THE JULIUS CAHN-GUS HILL GUIDE
containing
All the Essential Facts of the Show Business.
20th Edition, Price $3.00 net—1921
21st Edition Supplement, Price $1.50 net —1922. $4.50 Complete
JULIUS CAHN—GUS HILL GUIDE
Room 207, 701 7th Ave., New York City

## CLIPPER BUSINESS INDEX

LAWYERS
F. L. Boyd, 17 No. La Salle St., Chicago.
SCENERY
Kahn & Bouwman Scenic Studio
155 W. 29th St., N. Y. City. Chelsea 3956.
SCENERY FOR RENT
Amelia Grain, 819 Spring Garden St., Philadelphia, Pa.
TENTS
J. C. Goss Co., 18 Atwater St., Detroit, Mich. Send for Second-hand list.

**WIGS** Real Human Hair Imported: Irish Comedian, Jew, Dutchman, Clown, $1.50 each. Negro, 50c., 75c., $1.00. Lady wig, $2.00. Tights, $1.20. Hair Mustache or Goatee, 25c. Crepe Hair, p. yard, 25c. SILKOLINE Tights or Shirts, $2.25 each. Fake Diamond Ring or pin, 25c. Gold Historic Earring pp. 50c. Paper Hats, 30c. dozen. Catalog free.
GUS KLIPPERT, 46 Cooper Sq., New York.

## J. GLASSBERG'S SHORT VAMP SHOES

Established 1903
Embrace the Highest Qualities, Assuring Lasting Satisfaction

Theatrical and Street Wear Slippers.
New Belgian Colonial Tongue Pump, in Bronze and White Kid, Gray Suede, Black Satin and all Patent Colskin... $10
Sizes 1 to 9, A to EE. Send for Catalog C.
290 Fifth Ave. 511 Sixth Ave. Both between 39th and 31st Streets

## BERT LEVEY CIRCUIT

VAUDEVILLE THEATRES
Alcazar Theatre Building
SAN FRANCISCO

## SCENERY

Diamond Dye, Oil or Water Colors
SCHELL SCENIC STUDIO, COLUMBUS, O.

Ninety percent of the theatrical profession use
## TAYLOR TRUNKS
Write for our theatrical catalogue. TAYLOR TRUNK WORKS, 678 N. Halsted St., Chicago, Ill

## MONEY WRITING SONGS

A successful music composer and publisher writes a book explaining how to make money publishing songs. Contents: Correcting your Faults, Writing a Melody, Directing the Ambitious Young Composer, Placing Your Songs before the Public. Lists over 500 Music Dealers—200 Band and Orchestra Leaders. You need this book, only one of its kind on the market. Only $1.00 Postpaid. Money back if you say so. UNION MUSIC COMPANY, 315 East Fifth St., Cincinnati, Ohio.

## JUST BORN

### The Bal Red Dreadnaught WARDROBE TRUNK

The result of two years' quiet planning to perfect a theatrical wardrobe trunk unsurpassed for durability, beauty and convenience.

Now on view at our 36th Street showroom.

Price, including shoe box, laundry bag, locking device and Bal fibre make-up box ..... $70.00

Price, including shoe box, laundry bag, locking device, Bal fibre make-up box, four pound electric iron and ironing board ..... $77.50

Even lighter, stronger and handsomer than our old XX wardrobe trunk.

Guaranteed for five years with a Bal guarantee.

Drop in and look it over or send for circular.

WILLIAM BAL COMPANY
141 West 36th St. New York City

## Read The Clipper Letter List

## WIGS and BEARDS

In All Styles and Qualities
THEATRICAL JEWELRY AND SPANGLES, TIGHTS, OPERA HOSE AND STOCKINGS, FANCY BROCADES, GOLD and SILVER TRIMMINGS, and all Goods Theatrical.
High Grade Qualities at Lowest Prices
SAMPLES UPON REQUEST
J. I. WYLE & BROS., Inc.
Successors to
SIEGMAN & WEIL
18 & 20 E. 27th St. New York

Subscribe for the

# New York Clipper

## LATEST NEWS

ON ALL

Departments
Reviews
Vaudeville Dates Ahead

RATES $5.00 per year
$2.50 for Six Months

Send orders to
CLIPPER CORPORATION, 1658 Broadway, New York

Printed by THE TECHNICAL PRESS, NEW YORK